

April 2001

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# EL RATOCHO

ISSUE #62



jennifer lopez • benicio del toro • randy vasquez • mariachi tlaquepaque-  
propagandi • alkaline trio • fenix tx • new found glory • small brown bike •  
the co-dependents • diecast • powerhouse • spider • summerjack • deepdown •  
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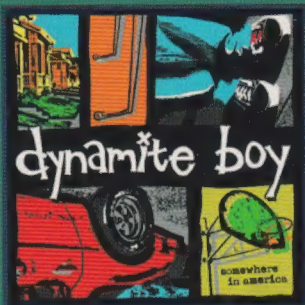
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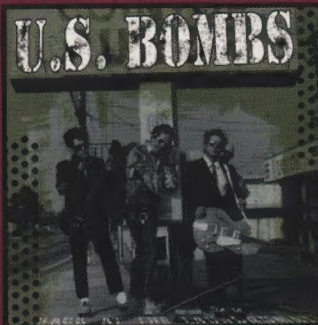


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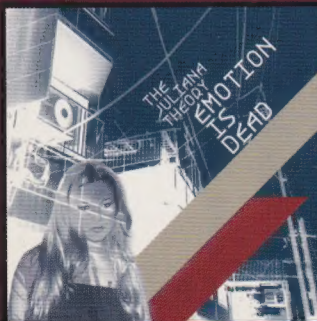
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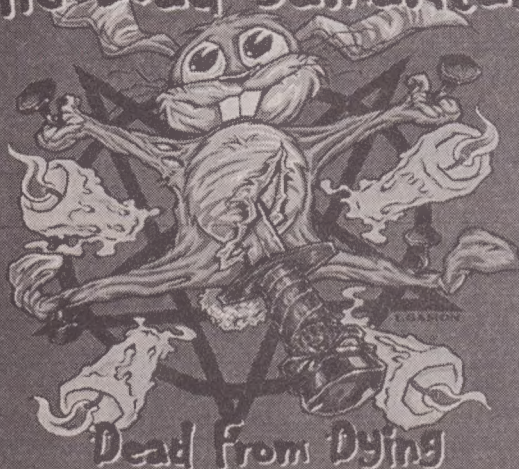
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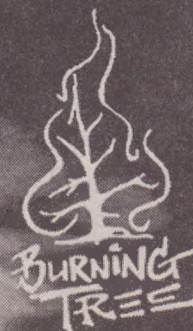
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| <p><b>4/17- The Roadhouse</b><br/>Jamboree feat.<br/>The Acres<br/>Witchita<br/>Linemen</p> <p><b>4/18-The Guest List Free</b><br/>Show, \$1 Drafts<br/>Piss Ant<br/>Record Release<br/>Dead Man's<br/>Choir<br/>The Deep<br/>Eynde<br/>Ripper</p> <p><b>4/19- Tigermask and Bar</b><br/>That Sucks present<br/>The Brian<br/>Jonestown Massacre<br/>Nikki Sudden<br/>The Warlocks</p> <p><b>4/20- Tigermask and Bar</b><br/>That Sucks present<br/>The Fuse<br/>Snap-Her<br/>The<br/>Shut Downs</p> | <p><b>4/21-Saturday</b><br/>Roadhouse Jamboree<br/>Cowboy<br/>Nation ( ex members of<br/>Rank n File)<br/>Trailer Park<br/>Casanovas<br/>The<br/>Stringbeans<br/>Senor Smoke</p> <p><b>4/24-Roadhouse</b><br/>Jamboree feat.<br/>The Groovy<br/>Rednecks<br/>Banjo Face</p> <p><b>4/25- The Guest List</b><br/>Free Show, \$1 Drafts<br/>Pistol Grip<br/>Sixer<br/>The Misguided</p> <p><b>4/27-Calavera</b><br/>Fuck Bunny<br/>Motorcycle<br/>Boy</p> <p><b>4/28- 19th Nervous</b><br/>Breakdown presents<br/>The Dragons<br/>Valentine<br/>Killers</p> | <p>Throw Rag<br/>DC Special<br/><b>4/29-Dirty Ed's BBQ feat</b><br/>The Lords of<br/>Altamont<br/>The Coma-<br/>Tones<br/>The<br/>Excessories</p> <p><b>5/4- Gale Force Presents</b><br/>Bonecrusher<br/>The Dimwits<br/>Discontent<br/>No Thanks</p> <p><b>5/5- Tigermask and Bar</b><br/>That Sucks present<br/>The Hate<br/>Bombs<br/>The Invisible<br/>Men<br/>The Come-<br/>Ons<br/>The Loons</p> <p><b>5/11- Tigermask and Bar</b><br/>That Sucks present<br/>The Rodders<br/>The Dogs<br/>The Skulls<br/>Fuck Bunny</p> |
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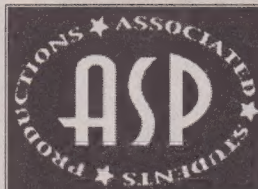
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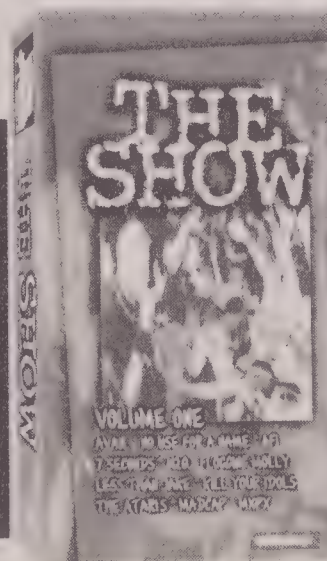
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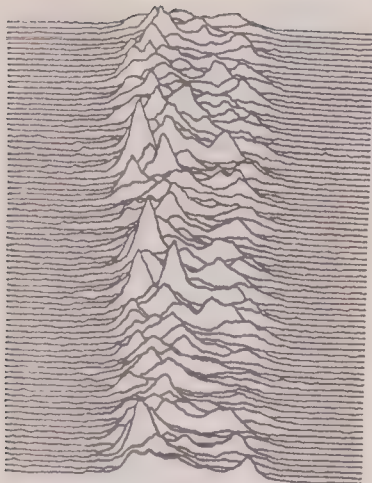
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#62

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manda articulos para submision (con SASE).....

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cuando no hablo mucho espanol por que soy un pinche gringo. En  
serio, este para a todos latinos.

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éxito en películas. No era de eso para mí. Yo quise ser exitosa como cantante, bailarina y actuar en películas o morir haciendo lo."

La diva hermosa tuvo sus dificultades en llegar al nivel que ella está hoy. "Mi barrera más grande era ser latina, mi ser de apellido Lopez," ella reveló. "Esos son las barreras que se necesitan vencer y eso es por qué yo, del principio, hice una decisión consciente a acercara las elecciones a no sea puesto jamás en una categoría como, 'Esto es lo que ella hace. Ella es una actriz latina que acaba de hacer estos tipos de papeles.' Yo siempre escogí las cosas y pasé en ciertas cosas a causa de eso."

Como uno de las figuras que han traído la música latina al público sobre los últimos años,

Lopez lo ve como una influencia positiva en nuestra cultura. "Pienso la música latina, la música de habla española, ha llegado a ser más popular aquí en los Estados Unidos," ella dijo. "Yo hago música pop, pero tengo las influencias latinas en mi música. La influencia de música latina ha tenido resultados positivos en la música pop porque es un sabor diferente. Es innegable. Es bueno que la gente sea expuesto a la música latina."

Cuando se le preguntó como acerca de escribir su propia música, Lopez explicó que pasa en uno de dos maneras. "A veces yo tengo una idea en casa acerca de algo que yo quiero escribir," ella dijo, "hago notas y yo lo usaré posterior en una canción. O la mayor parte del tiempo, es

escuchar la música y obtener una idea o vibe del humor que te da, si un tipo feliz de baile o una canción del amor o una canción de odio. Hacemos las cosas diferentes, pero básicamente yo me sentaré con la música, un vestigio que mi productor me ha dado, y nosotros lo escribiremos junto."

Para su último proyecto, Lopez tomó el mundo de comedias románticas con su papel frente a Matthew McConaughey en la película "The Wedding Planner." Como la planificadora de bodas más prestigiosa en San Francisco, Mary Fiore (Lopez) especializa en hacer todos los sueños del amor de otra gente realidad dejándola demasiado ocupado a tener una vida del amor de ella propia. Al celebrar su cuenta más nueva y más lucrativa -- la boda de tycoon de Internet Fran Donolly (Bridgette Wilson Sampras) -- Mary está rescatado por un choque fatal por el guapo Dr. Steve Edison (McConaughey). Después de pasar una noche encantador de sus vidas juntos, Mary piensa que ella ha encontrado finalmente una razón a creer en el amor. Eso es, hasta que su mundo se tira al revés cuando ella descubre que Steve es el novio de Fran, y ella está puesta al ser su planificador de boda.

Ansioso a hacer una comedia romántica después de estrenar en películas de acción y papeles dramáticos pesados, Lopez puso su vista en el papel de Mary porque ella identificó realmente con el carácter. "Quise hacer una comedia romántica y esta era una buena," dijo Lopez cuando explicó lo que la trajo a la película "The Wedding Planner." "Es difícil encontrar escrituras buenas en general, pero especialmente en las comedias románticas por algún razón. No hay muchos papeles buenos y el lugar en que se encuentra Mary en su vida, ser tan se enfocó en su carrera, partídale sin otra vida además trabajo, yo podría relacionar a eso."

En conocer McConaughey, Lopez supo que él sería la co-estrella perfecta. "Conoci a Matthew cuando él estaba manejando de Tejas a Los Angeles," ella dijo. "Yo estaba en Las Vegas para los Premios Billboard y paro en camino y cenamos. Nosotros nos llevamos magníficamente y yo quería que a hiciera la película. Nosotros nos sentamos y él dijo, 'Esta bien, lo hacemos,' y eso era bastante mucho. Era magnífico de entonces hasta el fin."

Aunque ella es una de las Latinas pagada más alto en el negocio, Lopez no ha llegado a ser afectado por el tamaño de sus cheques de pago. "Pienso que trabajo más duro ahora, pero no a causa del dinero," ella explicó. "Dinero nunca lo hizo para mí. Yo siempre fui motivado por querer ser una actriz, queriendo cantar, queriendo ser mejor, queriendo crecer como una artista. Esos eran los factores y son los mismos ahora. Eso es lo que trabaja para mí. Todo lo de más es un subproducto de eso. ¿Soy trastornada en ser capaz de tener éxito? Absolutamente no. ¿Pero, trabajar para el dinero? No.. trabajo a seguir creando la oportunidad al ser capaz de hacer lo que yo quiero hacer." La posición de superstar que



# UNA ENTREVISTA CON JENNIFER LOPEZ



Escritos y Fotografiados por  
Christina Radish

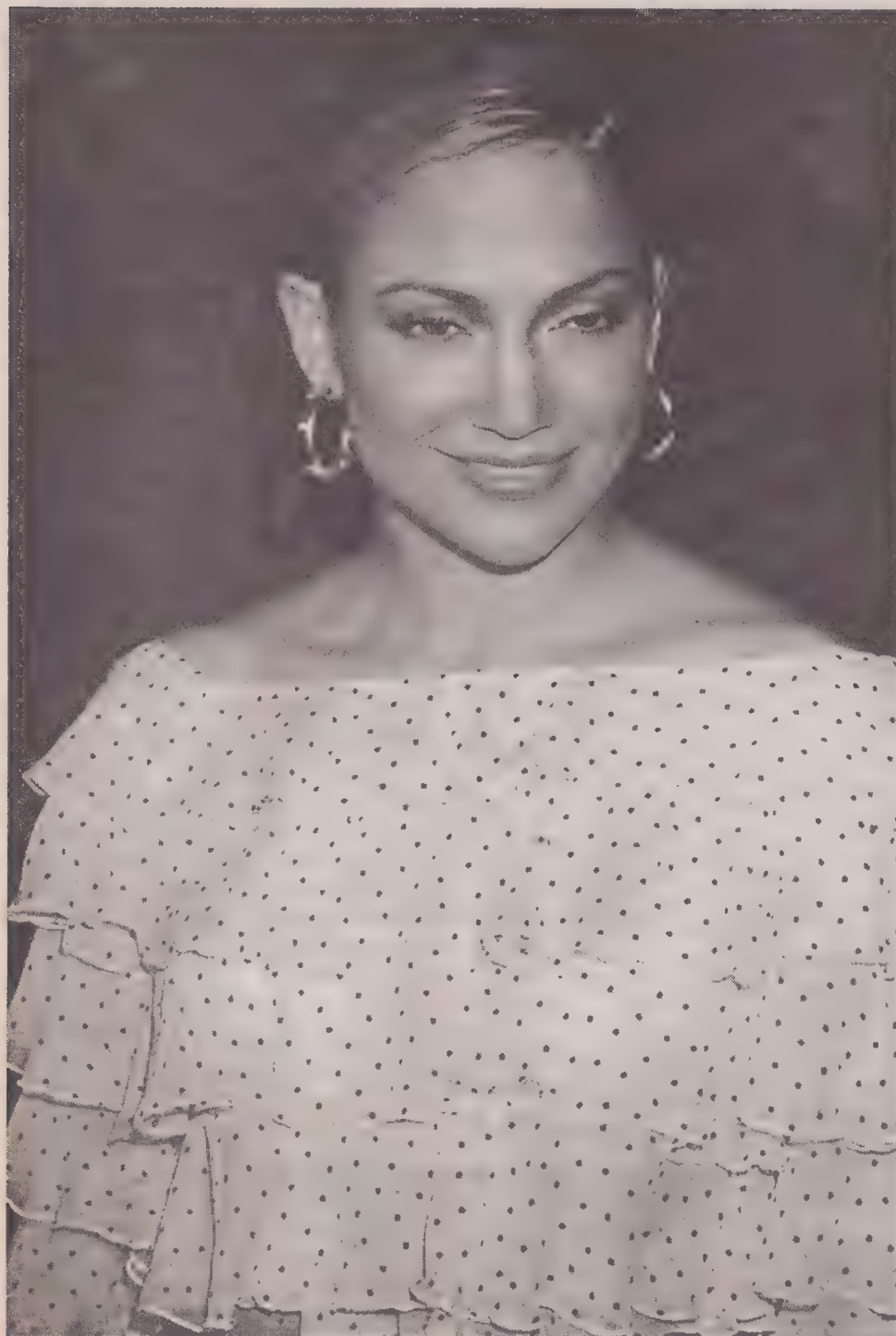
Multi superstar talentosa Jennifer Lopez sinceramente lo tiene todo. Probando su credibilidad teniendo una película con gran éxito (*The Wedding Planner*) simultáneamente con tener el álbum número uno (su esfuerzo segundo titulado *J.Lo.*), Lopez ha demostrado lo que la hace una de las artistas más grandes del tiempo.

Aunque ella sitúa encima de la lista de mujeres en el negocio, el cuento del éxito de Lopez no se hizo por la noche. Nacido en el Bronx, Nueva York el 24 de Julio de 1970, Lopez capturó primero la atención de audiencias en 1990 como una de las "Fly Girls" en la serie inmensamente exitosa de comedia *In Living Color*. En 1995, ella hizo su estreno en la película aclamada "*My Family/Mi Familia*," en que se mereció una nominación para el premio Independiente del Espíritu para su papel de una madre joven llamada Maria Sanchez. De allí, actuó en películas como "*Money Train*," con Woody Harrelson y Wesley Snipes; la película "*Jack*" de director Francis Ford Coppola con Robin Williams; "*Blood and Wine*" con Jack Nicholson; "*Anaconda*" con Jon Voight, Eric Stoltz y Ice Cube; la película de director Oliver Stone "*U-Turn*"; Steven Soderbergh's "*Out of Sight*"; y más reciente en la película "*The Cell*" con Vince Vaughn y Vincent D'Onofrio.

Como una cantante, Lopez sorprendió la industria de música con la venta de doble platina en 1999 de su primer álbum titulado "*On the 6*" y el éxito de la canción, "*If You Had My Love*" que duró cinco semanas en No. 1 en la lista Billboard. Su nuevo álbum, *J. Lo.*, es ya un tremendo éxito, cuando comenzó a vender copias en copias de tiendas el día que salió.

Cruzando de las películas a la música, y viceversa, no es algo que muchos puede hacer exitosamente. Cuando se le preguntó que era la fórmula de conquistar las dos formas, Lopez respondió, "Supe del tiempo que era muy pequeña que era algo que haría -- cantar, bailar y actuar. No había nada falso cuando crece y tuve





alcanzo tiene sus caídas, uno de que es el interés de gente en su vida personal sobre sus logros profesionales. "La prensa a veces se enfoca en las cosas negativas," Lopez revelado. "Para ellos a glorificar el positivo es tan excepcional que cuando usted lo ve, usted es sacudido. Es parte del negocio. No hay nada que se puede hacer. Yo trato de hacer mis negocios y controlar lo que puedo controlar, que es mi trabajo. Yo sólo puedo hablar para yo mismo y espero que esa gente que puede oír mis palabras y ver me en la television hablando para yo mismo y, optimistamente, ellos serán capaces a cree eso. A fines del día, yo quiero que mi trabajo hable para él

mismo. Yo no me quejo. Amo lo que hago y yo lo seguiré haciendo y tomaré el bueno con el malo."

Lopez ha sido también capaz de usar su éxito en algo positivo. "Quiero comenzar mi propia caridad, mi propia organizacion que tiene que ver con niños y educación," ella dijo. "Y pienso que es la cosa más importante, especialmente en las comunidades de ciudad interior como donde crecí. Ser informado apenas acerca del todo de asuntos de salud y oportunidades de trabajo y de todas clases del material que nosotros apenas no supimos acerca de crecer. Soy también involucrado en los Clubes de Chicos y Chicas de

América. Viví allí básicamente todos los días después de escuela y en los fines de semana. Ayudó realmente cultivar mis sueños de lo que quise hacer. Hay muchas cosas en que yo estoy involucrado, pero ellos no son las cosas que escojo a hacer público porque eso no es por qué yo los hago."

Ahora que Lopez tiene la experiencia de hacer una comedia romántica bajo su cinturón, ella admite que ella apreciaría a hacer otro en el futuro. "Son divertidos," ella declaró. "Los dramas son pesados y las películas de la acción tasan físicamente. Con una comedia romántica, usted llega, usted trabaja en el conjunto y tienes muchas risas. Es trabajo también porque las horas son largas, pero tienen una energía diferente. Recuerdo después de que yo hice la película "U-Turn", yo estaba como, 'yo quiero hacer una comedia romántica. Quiero hacer los para el resto de mi vida. Yo no quiero hacer nada más,' 'Acausa de que toma un peaje." Irónicamente suficiente, la próxima película Lopez estará filmando sera en la categoría dramática. "Comencé "Enough" en marzo," ella dijo. "Se trata de el abuso doméstico y el control que toman de su vida como una mujer. Ella es abusada físicamente. Lo que yo aprecié acerca de esta película es que muchas mujeres, cuando ellas están en relaciones e incluso si están activado que una escala más pequeña dónde el abuso es más emocional o apenas nomas una situación mala, se pierden. Esta película está acerca de decir 'Basta, tomar control y no permitir a esta persona que dicta su futuro. Está acerca de tomar su poder."

Aunque ella ha logrado éxito como una actriz y una cantante, Lopez dijo que ella tiene mas que cumplir en los dos campos. "Yo no pienso que yo me sentiré jamás totalmente satisfecho," ella reveló. "Quizás un día lo hago, pero ahora mismo, eso no es el sentimiento que tengo. Acabo de que yo siempre quiero crecer como una actriz y ser mejor, el progreso como un cantante y escritor de canciones, y producir películas y todo. Yo siento que no habrá tiempo cuando apetezo que yo lo he hecho todo."

Dado todo su éxito, sólo natural deberá asumir que Lopez ha hecho pocas decisiones que arrepiente. "Yo no tengo realmente cualquiera lamenta," ella contestó con confianza. "Nada como, 'yo hice esta elección y no era la cosa correcta.' Pienso cuando usted va contra su intestino es cuando usted falla. Usted ha llegado a seguir sus instintos. Para mí, mis instintos son lo que siempre me ha indicado. Pienso que Dios tiene algo que ver con eso y pienso que es todo un proceso Universal grande y usted no debe sobre pensar las cosas a veces."



# MEXICAN HOLIDAYS



**SOME OF THE MOST IMPORTANT AND POPULAR FIESTAS**

## January 1

New Year's Day - major celebrations and fairs in many states.

## January 6

Day of the Three Kings (Epiphany)- Three Kings bring gifts to Mexican children.

## January 17

Day of St. Anthony - blessing of household animals and livestock.

## February 2

Dia de la Candelaria - All of Mexico celebrates with processions and bullfights

## February 2-8

Candlemas Day - blessing of seeds and candles.

## February 5

Constitution Day - parades and speeches. Present constitution in Mexico was adopted on this day in 1917.

## February 24

Flag Day commemorates origin of Mexican flag in 1821.

## February-March

Carnival throughout Mexico.

## March 19

Day of San Jose - many towns of this name hold fiestas.

## March 21

Birthday of Benito Juarez and Day of the Indian Child.

Palm Sunday (April) Blessing of the Palms.

Holy Week (April) Religious dramas throughout week - Passion plays in San Miguel de Allende Altars are decorated with flowers and fruit is set up in front of private homes.

Holy Saturday (April) Large paper effigies (likenesses) of Judas, politicians, skeletons, and devils strung with firecrackers that are set on fire.

Easter (April) Church ceremonies.

## April 25 - May 5

Huge San Marcos Fair in Aguascalientes - famous celebration held for over three centuries to celebrate the city's founding.

## May 1

Labor Day - workers parades.

## May 3

Day of the Holy Cross.

## May 5

Cinco de Mayo commemorates the defeat of the French at the Battle of Puebla in 1862.

## May 10

Mothers Day

## June

Feast of Corpus Christi (eight weeks and four days after Easter) - Spectacular performances by the voladores (flying dancers) called "birdmen" at Papantla and other cities. In Mexico City, children dressed in traditional costumes carry baskets filled with fruit and vegetables to cathedral as token tithings (church taxes). Straw mules are popular gifts.

## June 1

Navy Day - observed in Mexican seaports.

## June 24

St John the Baptist's Day - popular national holiday when anyone may get an unexpected "baptism" by being pushed into a pool or fountain or by having water thrown on him or her.

## July

Dance festival in Oaxaca - attended by Indians in varied, colorful costumes: folk dances including the Zancudos (long-legged wading birds) performed on stilts.

## July (entire month)

Feast of Our Lady of Carmen - flower festival with celebrations on 16th or nearest Sunday.

## Late July

Feast of Santiago - national holiday featuring charrendas (Mexican-style rodeos).

## August 15

Feast of the Assumption of the Blessed Virgin Mary - celebrated nationwide, includes running of the bulls and decorating of church doors with flowers.

## September 16

Diez Y Sies (Independence Day) - special ceremonies in all state capitals, biggest celebrations in Mexico City.

## September 29

San Miguel Day - honors St. Michael, patron saint of all towns with San Miguel in their names. Big carnival in San Miguel de Allende on nearest weekend.

## October

October festivals - Month of cultural and sporting events with floats, costumed merry makers, dancers, concerts, shows, fairs, and sporting competitions in Guadalajara.

## October 12

Columbus Day (Day of the Race) - honors Columbus and commemorates blending of Indian and Spanish races to form Mexican people.



October-November International Cervantes Festival - cultural event in Guanajuato with performances by world-famous singers, dancers, musicians, and actors.

## November 1-2

All Saints' and All Souls' Day (Day of the Dead) - important

festival for remembering the dead throughout Mexico.

## November 8

Cortes conquers Mexico.

## November 20

Anniversary of the Mexican Revolution of 1910 - national holiday with huge parade of athletes in Mexico City.

## November-December

National Silver Fair - annual event in Taxco, where silver is displayed and sold.

## December 12

Feast Day of the Virgin of Guadalupe - important religious festival. Mexico's patron saint is honored with processions and folk dances throughout the country. Hundreds of thousands of pilgrims come to worship at her shrine on the outskirts of Mexico City.

## December 16-24

Posadas - nine days of traditional religious celebrations with processions, parades, and elaborate fireworks.

## December 18

Feast of our Lady of Solitude.

## December 23

Feast of the Radishes in Oaxaca.

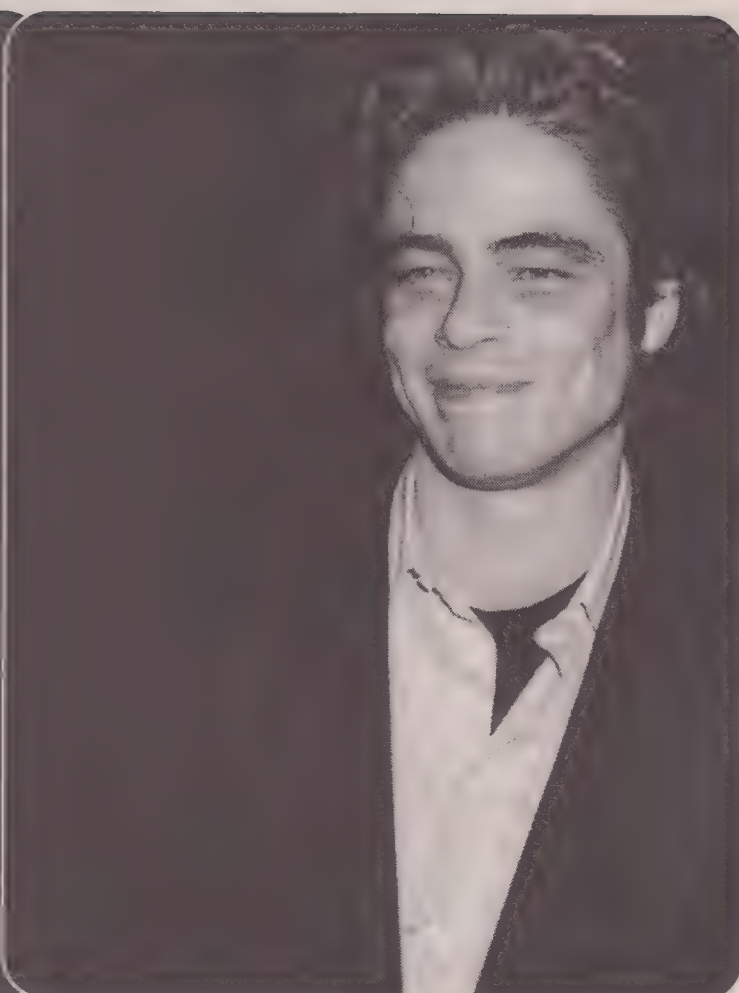
## December 25

Christmas - church services and family feasts.

## December 31

New Year's Eve - midnight masses and New Year's parties.





# UNA ENTREVISTA CON **BENICIO DEL TORO**

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Escritos y Fotografiados por  
Christina Radish

Fuera de los papeles de más de 110 parlantes en la película aclamada "Traffic" de director Steven Soderbergh, actor Puerto Riceno nacido Benicio Del Toro es el que ha recibido la mayoría de las atenciones. Un conjunto contemporáneo en el mundo de trafficking de droga, "Traffic" teje junto una serie de los cuentos interrelacionados que muestran las estacas altas y los riesgos altos

del comercio de la droga. La película ilustra que las drogas son unos de los asuntos sociales claves en nuestra cultura hoy y todos saben alguien que ha sido tocado por lo, si es un amigo o un miembro de la familia.

El cuento más intrigando en la película concentra en el carácter de Del Toro, policía del Estado de Tijuana, Javier Rodriguez, que trabaja en y alrededor de la frontera, bajo el número uno combatiente del crimen en Mexico, Salazar General (jugado por actor

Cubano Tomas Milian). Confrontado con las tentaciones del poder y el dinero, Javier decide no a vender su integridad, pero haciendo así, él se encuentra, y su socio, cogido en una telaraña de la corrupción que tiene las consecuencias fatales.

En orden a mantener un nivel de la verdad y el realismo, Soderbergh eligió a la película que todas las escenas que sucede en Tijuana sean en el español, mientras agregando subtítulos para la audiencia. Este aspecto, junto





con la complejidad de su carácter y la oportunidad al trabajo con Soderbergh, es lo que trajo Del Toro a la película. "Steven Soderbergh está a la cabeza de su juego y trabajar con él era un placer," dijo el charismatic ganador Mejor Secundario Actor Oscar. "Era su idea a hacer [el cuento mexicano] en el español, que yo dije inmediatamente, 'Esto lo trae a otro nivel.' Hay siempre un pedacito pequeño de un estereotipo a pensar que, el Sur de la frontera, todos están corrompidos. Generalmente en las películas que tratan con drogas, ellos tienden a empujar en esa dirección, pero este tipo trataba a hacer las cosas correctamente. Era muy importante para mí, y también para Steven, que representamos a un tipo que gente pueden relacionar a."

Para estar preparado para su papel, Del

Toro pasó un tiempo en Tijuana para familiarizarse con la manera de la vida allí. "Pase un tiempo con un policía jubilado en Tijuana que era un hombre muy bueno y nosotros hablamos acerca de los problemas allí," él explicó. "Nunca sube en la película, pero acabo de poco atento me obtengo informado. Pienso mucho lo que utilicé para el carácter vino de mí también y, si viene de mí, viene de todas mis influencias que comienza con mi papá. Él era la primera figura que comencé a emular como un niño. Tiene gracia porque mi hermano vio la película y él dijo, 'Hijole! De repente te presentaste como nuestro padre!'"

A discutir su carácter, Del Toro reveló que él piensa que Javier pone su vida en el riesgo porque él entiende lo que es importante para el futuro. "Pienso que él es obtenido un pedacito pequeño de una visión," él dijo, "Si

usted empiezas a tomar los niños lejos de la calle y los educan en algunas maneras, empezando a trabajar en la dirección correcta. Él dice, 'Vamos a traer el béisbol a ellos. En vez de vagar alrededor de la calle, tengamos a los niños a jugar beisbol y emplear su tiempo en algo productivo. Eduquemoslos.' Pienso que él tiene una visión y yo aprecio que tenga una visión también."

Aunque tanto Soderbergh como Del Toro quisieron mantener el diálogo para los segmentos mexicanos en el español, había alguna duda que lo todo solucionaría. "Recuerdo cuando dirigía la palabra al derecho de Steven antes nosotros hacemos la película y nosotros cerrábamos mi trato, había una cosa que dijo que ellos no lo pudiera cerrar en mi trato para que estaría en el español," Del Toro explicó. "Dije, 'yo no lo haré si ellos lo





doblarán,' y yo no lo podría hacer con uno acepta el español y uno acepta inglés. Dije, 'Yo no lo voy hacer,' y él me dijo que ellos no harán eso y dije, 'Okay,' pero había siempre ese sentir fundamental de, 'quien sabe ellos lo doblarán.' Ellos lo pueden doblar en cualquier momento antes de abrir, pero pienso que la respuesta ha sido exactamente qué Steven y yo mismo lo pensaron sería. Acaba de agregar al cuento, no se quitar del cuento."

Nacido en Santurce, Puerto Rico, Del Toro capturo primero la atención crítica como Fred Fenster en *The Usual Suspects* (1995) y entonces como Benny Dalmau en *Basquiat* (1996), ambos de que lo ganaron el premio Espíritu Independiente para Mejor Actor Secundario.

Cuándo le preguntaron como era trabajar con Soderbergh, Del Toro tuvo el

elogio alto para el director y su enfoque hacer películas. "Su enfoque es la clase de que aprecia," él dijo. "Pienso que todos en la película son magnífico, de las partes pequeñas y arriba, y mucho de eso hace la diversión de la película, y eso es raro. Pienso que mucho tiene que ver con Steven y la manera que él corre la exposición. Es realmente muy especial. Cada actor con que you he hablado que han trabajado con Steven, de George Clooney a otros, dicen cosas magníficas acerca de el."

*Traffic* tiene un sentido de la realidad que hace la película apetece un documental en tiempo, debido a su atención extrema al detalle y tales técnicas del stylistic como el uso del español para la línea del cuento en Tijuana y los colores diferentes de acciones de película ellos están acostumbrado al renuevo cada uno de los segmentos. Aunque

hay algunos concierne que una película tan innovador como esto no puede apelar a una audiencia grande, Del Toro siente que las audiencias son inteligentes. "Las películas que aprecio que se han hecho en el pasado los tengo realmente cerca a mi y los veré otra vez, todo tiene la cantidad masiva de detalle," él dijo. "Sólo tiempo dirá, pero estoy seguro acerca de una cosa, yo pienso que esta película vivirá porque yo siento que son denso suficiente y profundo suficiente y ejecuté bien suficiente. Es una señal del tiempo y yo pienso que, para esa razón, cuando usted lo mira, usted puedes ver el año 2000. Hay algunas películas que salen y lo quizás haga decir, 'Wow!,' y ellos quizás hagan mucho dinero del principio y seran numera uno, pero tres años de ahora, nadie habla acerca de ellos. Treinta años de ahora, esta película sera interesate a ver."



# palabras para los gringos

## Carnes

Cabra: Goat  
Carne de Res: Beef  
Carnero: Lamb  
Hígado: Liver  
Jamón: Ham  
Lengua: Tongue  
Pavo: Turkey  
Pato: Duck  
Pollo: Chicken  
Puerco: Pork  
Salchicha: Sausage  
Ternera: Veal  
Tocino: Bacon (sometimes salted pork)

## Pescado y Mariscos

Abulón: Abalone  
Atún: Tuna  
Cabrilla: Sea Bass  
Calamar Squid  
Callos: Scallops  
Camarones: Shrimp  
Almejas: Clams  
Cangrejo or Jaiba: Crab  
Jurel: Yellowtail  
Pargo: Snapper  
Huachinango: Red Snapper  
Langosta: Lobster  
Ostiones: Oysters  
Pez Espada: Swordfish  
Tiburón: Shark  
Lenguado: Flounder or Sole

## Legumbres

Aceitunas: Olives  
Apio: Celery  
Arroz: Rice  
Betabeles: Beets  
Calabazas: Pumpkins or Squash  
Camotes: Sweet Potatoes  
Cebolla: Onion  
Cebollita: Green Onion

Chícharos: Peas  
Championes: Mushrooms  
Ejotes: String Beans  
Elote: Corn on the Cob  
Ensalada: Salad  
Frijoles: Beans (cooked)  
Lechuga: Lettuce  
Maiz: Corn off the Cob  
Nopales: "young" leaves of the Prickly Pear  
Cactus  
Pepino: Cucumber  
Papas: Potatoes  
Rábano: Radish  
Repollo: Cabbage  
Tomate: Tomato  
Zanahoria: Carrot

## Frutas y Nueces

Aguacate: Avocado  
Cacahuates: Peanuts  
Coco: Coconut  
Duraznos: Peaches  
Fresas: Strawberries  
Guayaba: Guava  
Higo: Fig  
Limón: Lime or Lemon  
Manzana: Apple  
Melón: Melon  
Naranja: Orange  
Nuez de Castilla: Walnuts  
Piña: Pineapple  
Plátano: Banana  
Sandía: Watermelon  
Toronja: Grapefruit  
Uvas: Grapes

## Bebidas

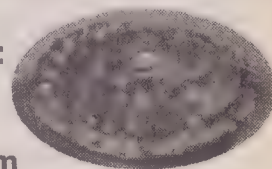
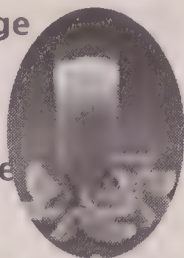
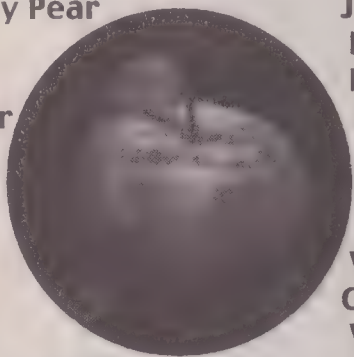
Agua: Water  
Aguardiente: Brandy  
Cafe: Coffee  
Cerveza: Beer  
Crema: Cream  
Ginebra: Gin  
Jugo de Naranja: Orange Juice  
Leche: Milk  
Refrescos: Soft Drinks  
Ron: Rum  
Té Caliente: Hot Tea  
Té Helado: Iced Tea  
Vino Blanco: White Wine  
Vino de Champaña: Champagne  
Vino Rosado: Rose Wine  
Vino Tinto: Red Wine

## Espicias y Condimentos

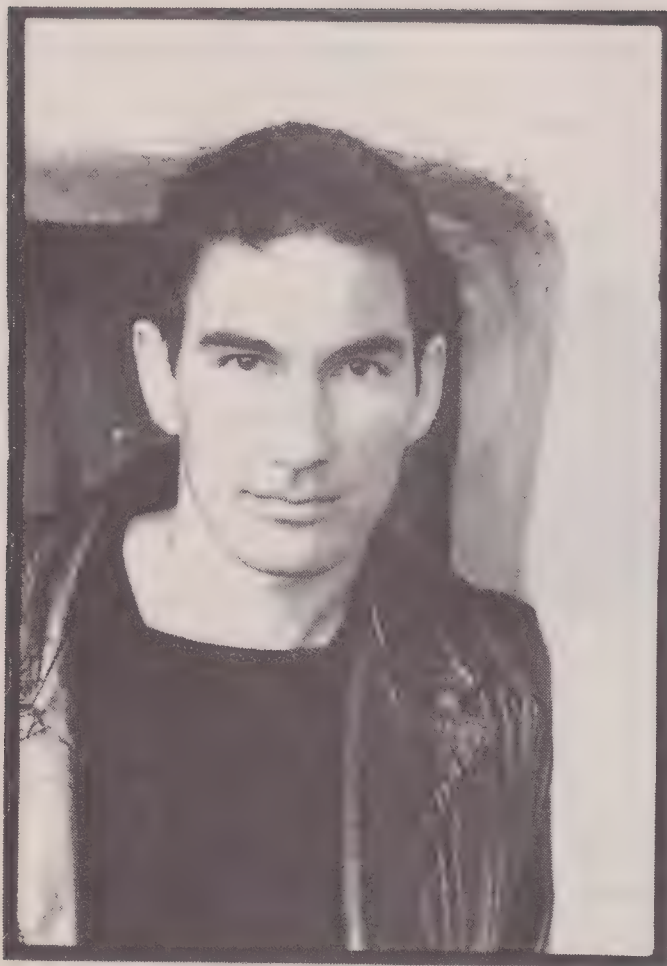
Ajo: Garlic  
Azucar: Sugar  
Canela: Cinnamon  
Cilantro: Fresh, Green Coriander  
Mantequilla: Butter  
Mayonesa: Mayonaise  
Miel: Honey  
Mostaza: Mustard  
Parejil: Parsley  
Pimienta: Pepper  
Sal: Salt  
Vainilla: Vanilla

## Postres y Dulces

Bolillos: French-style Rolls  
Galletas: Cookies  
Helado: Ice Cream  
Paleta: Flavored Ice  
Pan Dulce: Sweet Bread  
Pastel: Cake  
Pay: Pie







UNA ENTREVISTA CON

# RANDY VASQUEZ

DE JAG

Entrevistado por Scott Presant

En la industria de películas y televisión ha habido una falta de caracteres fuertes Latinos que reflejan una visión positiva del Latino moderno. Lentamente pero seguramente estos estereotipos y visiones débiles son estado desmantelados por actores y actrices Latinos que pelean para hacer un esfuerzo consciente hacer papeles que son fuertes, significativo y inspirational. Uno tal actor es Randy Vasquez que actua el papel de Gunnery Sergeant Victor Galindez en la serie de TELEVISION JAG. A través de su carrera él ha crecido de los papeles stereotypical de comerciantes de drogas y miembros de pandilla, a papeles más sólidos como su papel en JAG. Además de sus triunfos de actuar, Vasquez es un pozo persona aprendida e informada diplomáticamente activa que se esfuerza para avanzar para la comunidad de Latino en muchos niveles. Tuvimos recientemente una oportunidad de hablar con Sr. Vasquez en el local de su último proyecto sobre ser un Latino en la industria de entretenimiento, y tratar de triunfar en un negocio tan deficit.

Skratch: Usted está en un nuevo proyecto ahora mismo, que no?

Randy: Sí, los producers de JAG estan produciendo un piloto acerca del consejo supremo.. y Joe Montagna está actuando tambien, él juega un juez nuevamente designado de consejo supremo, y yo juego uno de sus tres empleados. Juego a un amer-

icano de Cubano.

Skratch: Ah wow.

Randy: En Miami.

Skratch: Agradable. ¿Allí es de donde americanos de Cubano son, que no?

Randy: Americanos de Cubano son de Miami. ..pero tambien son de muchos lugares. ..pero su mayor parte es de allí pienso. ..y que ellos son en su mayor parte conservadores.

Skratch: Usted es una persona conservadora?

Randy: No yo no soy, soy mexicano. umm ... (Risas) bien no todos mexicanos somos Liberales. Cubanos y nicaragüenses tiende a ser el conservador, El Salvadoreanos y los mexicanos tienden a ser un pequeño más democrático.

Skratch: Qué son algunas de las cosas grandes que usted se siente fuerte acerca de, diplomáticamente o apenas en su vida?

Randy: Tengo una relación con el Movimiento de Zapitista. He visitado allí muchas veces. He hecho una película corta en el topico de las Zapitistas en '96. He viajado alrededor, he visitado a algunos de los campos refugiados y yo me implico en eso. Fui a Geneva un años pasados a las Naciones Unidas acerca de derechos humanos. He aprendido mucho acerca de movimientos indigentes alrededor del

mundo.

Skratch: Quésón algunos de los libros que usted ha leído que han hecho una diferencia en su vida?

Randy: Galorian Jr. es un autor bueno. El es un antropólogo americano Nativo en la Universidad de Colorado. El escribe acerca de los asuntos Nativo americanos. ..políticos, altamente alternativo. El tiene sus propias teorías acerca de, por ejemplo, la Teoría de los Cojinetes Recta. El dice que los americanos Nativos no vinieron de Asia en este país. El cree que americanos Nativos eran ya aquí. El soporta las creencias Nativo americanas en religiones. El es uno de la única gente que usted puede leer realmente, y para poder saber realmente acerca de la cultura Nativo americana, especialmente dado con la versión que da Hollywood.

Skratch: Permitanos discutir un poco de su carrera. ¿Qué son sus pensamientos en la posición actual de Latinos en la industria de entretenimiento ahora mismo?

Randy: Bueno sa ha mejorado mucho. Los papeles se mejoran, tengo el papel de un Empleado de consejo supremo. Cuál ciertamente no es un papel malo. Cualquier persona de cualquier nacionalidad estara contento con este papel; blanco, negro, verde

o cualquier. Tambien hago el papel de un Marina en JAG, juego una clase heroica del carácter. Comencé la actuación en los 80's, jugando muchos comerciantes de heroína. Usted tuvo que tener básicamente un acento en cada papel. Insultaba y era muy difícil.

¿Skratch: Diría usted que los papeles estan mejorando constantemente?

Randy: Sí, constantemente. El dicho viejo va, "UNA persona no hace los tiempos. Los tiempos hacen a la persona." Pienso que en los 80's habia mucho de nosotros Latinos, aún asiáticos, y quienquiera que más, tomó mucho personalmente. ¿Como, por qué yo no puedo obtener este papel? ¿Por qué no puedo identificar? ¿Por qué no quiero hacer este papel? ¿Qué hay de mal con tomar un papel estereotipo? Nosotros atravesamos eso, y ahora nosotros vemos que los tiempos, sea para razones económicas, pero esreillas como Ricky Martin, o para Jennifer Lopez, o cualquier; acontecemos para estar en y las compañías para ayudar hacer una ganancia. Yo no sé acerca de racismo aquí, pero hay definitivamente la ignorancia. Pienso si cualquier persona de Latino en el negocio me debía preguntar consejo, yo diría, 'Aprende cómo escribir y producir ante todo.' porque una vez que nosotros obtenemos a gente en esas posiciones, las cosas cambiarán realmente. Los cambios del todo con tiempo, ya sabe. No sobre noche, lleva décadas.



Skratch: En JAG, usted ocupa el papel de Gunnery Sergeant Victor Galindez. ¿Tuvo usted alguna experiencia militar para ese papel?

Randy: No. Es irónico que yo lo obtuve porque yo no soy un tipo militar. Pienso siendo creído en los 60's y 70's durante la Guerra de Vietnam, yo fui traumatizado por esa guerra. En las noticias, en las películas que vi, las muertes horribles. Las imágenes que los medios crearon de la gente de Vietnam. Encima de eso tuve a un primo que era el disparo hacia abajo allí, él estaba en la fuerza aérea, le dispararon hacia abajo en un helicóptero y lo mataron. Recuerdo el día que obtuvimos las noticias, era un día muy oscuro. Estaba como el tiempo se paraba tranquilo. Tenía probablemente sólo 7 o 8 años de edad, así que fui espantado extremadamente de algo teniendo que ver con el ejército. Hacer este papel de Marina es lo más que me atrevo del ejército.

Skratch: (reír) Puedes hacer quizás 100 flexiones de brazos con una mano atrás su espalda?

Randy: (reír) No, yo nunca tuve que hacer el Campo de Bota. se para directamente apenas, obtiene el corte de cabello, y permitió que el uniforme lo vendiera.

Skratch: ¿Collectabas los juguetes G.I. Joe como niño?

Randy: Sí, sí hice. Por supuesto los juguetes Tonka y los G.I. Joe.

Skratch: Aww, hermoso.

Randy: Jugaba a la guerra, yo jugué todas clases de cosas. Hice fuertes, y los fusiles pequeños, pero era todo finge. Yo no soy un guerrero. Pero es bueno jugar este carácter 'causa que se puede ir lejos.

Skratch: ¿Qué son algunos de los papeles rechazaría automáticamente?

Randy: Probablemente cosas como los papeles que coja en los 80's. Como comerciantes de heroína, miembros de pandilla. Giro todavía esos hacia abajo, ellos están tranquilos fuera allí. Las partes mentecatas de acento Latino. Yo no lo haría, alguien más lo quizás haga y haga un trabajo magnífico, pero no sea para mí. Pienso es los modelos del habla, gente de stereotypical que no vive en las comunidades y no sabe Latinos. Ellos acaban de pensar que ellos pueden copiar lo que ellos ven en la TELEVISION. y la película.

Skratch: Definitivamente. ¿Qué sería su deseo de un papel de película?

Randy: Quizás un jugador de béisbol. ..A héroe romántico, yo no sé específicamente. Quizás alguna clase de un latín Dura Tango en el tipo de París de la cosa. Amo los papeles europeos, una película de humor cambiadizo, algo chvere como eso.

Skratch: ¿Cómo usted describiría su personalidad en el conjunto contra. del conjunto?

Randy: En el conjunto, yo trato pasar un bien tiempo, 'causa que todos estén allí lo para pasar el tiempo bien. Soy concentrado bastante, porque yo trataré y seré perfecto con mi trabajo. Me ha creído en este negocio pensando que yo no puedo proporcionar realmente al lío arriba, tengo que ser perfecto y clase de las campañas mí. Adivino es kinda me mantuvo de dejar. Lejos el conjunto, usted sabe, soy colocado bastante espalda. Aprecio colocar apenas alrededor mucho. Trato de leer muchos papeles de noticias y revistas y prueba para mantenerse al ritmo de con lo que pasa en el mundo que supongo. Trato de permanecer en algunos qué de forma físicamente.

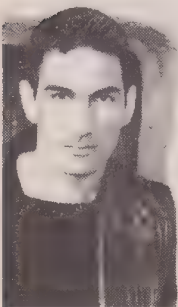
Skratch: ¿Tan usted es una persona bastante material?

Randy: Sí. Eso es una manera buena de describirlo. Trato. Cortes del cerebro fuera a veces y yo tengo una memoria a corto plazo, pero trato de colgar en la información.

Skratch: ¿Hay algo usted desea decir a la comunidad Latino?

Randy: Questiona la autoridad. Questiona la conformidad y no hay que confiar siempre a los medios de mainstream. Skratch: Así es que no se dejen manipular.

Randy: Sí, eso es.



Skratch: ¿Usted tiene algo más que agregar?

Randy: No, teno que volver a trabajar ahora.

Skratch: Bueno, gracias tanto para tomar el tiempo de dirigir nuestras preguntas.

Randy: Gracias.



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# UNA ENTREVISTA CON ANTONIO RAMOS DE EL MARIACHI TLAQUEPAQUE

Entrevista conductido por X Ray    Fotografias por David Valco y Andy Pettis (Mainlight Studios)

En la historia de musica de la cultura Mexicana noy hay una presencia mas conocida or revelada como la presencia de el mariachi. Es una vision de tradicion y un sonido que ha pasado la prueba del tiempo y continua a florecer en este dia moderno. Es por el amor y la dedicacion de musicos como Antonio Ramos y su Mariachi Tlaquepaque que el arte y la belleza del mariachi ha sobrevivido para encenar una nueva generacion de gente exactamente lo que es ser un mariachi y, quien sabe, inspirar la proxima generacion de musicos de mariachi.

Tuvimos la oportunidad de hablar con el senor Ramos durante su presentacion en el restauran El Mariachi en Orange, California.



SKRATCH: Me puedes explicar lo que se considera un conjunto mariachi y de que consiste?

ANTONIO: Consiste principalmente en sus miembros que tiene que tener. En actualidad empezo con pocos instrumentos y poco a poco se le agrego instrumentos.

SKRATCH: Como cuales?

ANTONIO: Originalmente empeso con la guitarra de golpe, el guitarron, violines, y despues la trompeta. Se compone de dentre diez y doce musicos.

SKRATCH: Y tambien incluye cantantes individuals o es el grupo?

ANTONIO: Pues antes no mas se usaba a companiar, tocar o companiar personas y para tambien tocar nada mas en bailes y de alli se fue modificandose. Ahora hasta tocan con las sinfonias, diferentes grupos.

SKRATCH: Muy moderna ahora?

ANTONIO: Si, muy moderna.

SKRATCH: Como es que se usa el mariachi ahora? Tocan no mas shows aqui?

ANTONIO: Regularmente hacemos shows aqui de una hora dependiendo en el publico, pero tambien tocamos en fiestas particulares



como cumple años, aniversarios, y funerales.

SKRATCH: Y cuanto cuesta algo así?

ANTONIO: Pues depende, tenemos diferentes precios desde cien dolares hasta mil dolares y para arriba. Depende en la cantidad de musicos que ocupamos. Cuatro o cinco musicos no le va costar lo mismo que veinte musicos.

SKRATCH: Como empeso el conjunto de Mariachi Tlaquepaque?

ANTONIO: Pues empesamos en 1989, es cuando empesamos a intrigar este grupo.

SKRATCH: Tu lo fundiste?

ANTONIO: Si, yo lo fundie. Emos tenido altos y bajas con este grupo y todos los diferentes miembros.

SKRATCH: Viajan?

ANTONIO: Si, tenemos bastantes viajes. Vamos a estar en Las Vegas en Septiembre en el Mandalay Bay para el ocho de Septiembre y en el Ceasar's Palace para el 16 de Septiembre. Tambien hay todas las festividades que nos han invitado a tocar aqui en la ciudad de Orange, en la comunidad de Orange.

SKRATCH: Cree que aqui en Orange, en el condado de Orange esta floreciendo el mariachi?

ANTONIO: Oh si! En el condado de Orange; espialmente aqui en la ciudad de Orange en El Mariachi emos estado aqui ya un ano y medio. Emos tenido

estar en varios parques, eventos y fiestas particulares.

SKRATCH: Tu manejas el Mariachi Tlaquepaque tu solo? Tu eres el leader?

ANTONIO: Si, yo soy el leader del grupo.

SKRATCH: De donde eres?

ANTONIO: Pues yo naci San Pedro, Tlaquepaque y traemos el nombre de alli.

SKRATCH: Donde queda eso?

ANTONIO: Es un pubelo muy cercano a Guadalajara y nosotros traemos el nobre por tradicion. Es un pueblo turistico que cada ano hay bastante gente que va a conoserlo. Se labora la plata, se labora el vidrio soplado, se labora la ceramica y es famoso por su tradicion.

SKRATCH: Entonces esta es la segunda generacion aqui en los Estados Unidos?

ANTONIO: Si, nos sentimos contentos y orgullosos de estar representando nuestro pueblo y nuestro pais de Mexico tambien.

SKRATCH: Es algo original y autentico en la cultura Mexicana, cree usted que esta abriendo mas el nombre o el imagen de la gente Mexicana?

ANTONIO: La imagen de la gente Mexicana, del mariachi, hay tanta gente que lo estan considerando que nostoros ya habrimos una escuela. Aqui mismo donde estamos ya se habrio la escuela. Tenemos ninos, adultos y estamos empezando a ayudar a la gente para que tengan clases de violin, de guitarra, de guitarron, de harpa. Y tambien en el futuro pueden ser miembros del Mariachi Tlaquepaque y eso es la intension de nosotros. Que esto crezca y sea un futuro para el pueblo latino.

SKRATCH: Que cree usted de la explosion de musica latina aqui en los Estados Unidos del ultimo ano?

ANTONIO: Pues es algo positivo, nos sentimos conentos y quisiaramos algun dia participar de esa misma oportunidad.

SKRATCH: Pues muchas gracias por su tiempo y buena suerte.

ANTONIO: Gracias



mucha respuesta de la gente que nos han visito aqui.

SKRATCH: Es algo que cree que refleja la comunidad latina? Que cree usted?

ANTONIO: Yo creo que esta es una tradicion que la gente Latina siempre lo ha buscado y la gente anglo saxona tambien. Les gusta participar, por ejemplo la gente que viene el Cinco de Mayo. Ochenta porciento es puro Americano que esta celebrando ese dia que ellos lo ven como la independencia de Mexico pero no es.

SKRATCH: Van a tocar aqui ese dia?

ANTONIO: Si vamos a estar aqui la mayoria de ese dia, pero tambien vamos a

Para contractar a Antonio Ramos y El Mariachi Tlaquepaque o para conseguir mas informacion sobre la escuela de mariachi se puede llamar al restauran El Mariachi a (714) 532-4001 o contactar directamente por las oficinas de El Mariachi Tlaquepaque a (626) 401-9614. Se presenta El Mariachi Tlaquepaque en el restaran El Mariachi cada Jueves a las 7:30pm y las 9:30pm, los Viernes y Sabados empesando a las 8pm hasta la 1:30a y Domingo de 12pm a 3pm y de 7:30pm hasta las 10:30pm. Para mas informaciones se puede llamar al restaurante El Mariachi.







# Tasty Mexican

## Mole

1 Chicken, cut in parts  
4 c Of water  
1 Jar of mol  
1/4 c Of tomato sauce  
1/2 tb Of Mexican chocolate  
1 Cube of chicken bouillon  
Salt to taste

In a Dutch oven put chicken and water, add extra water if 4 cups of water don't cover chicken. Boil in medium-high heat for 20 minutes, or until chicken is tender. In a small bowl put mole, tomato sauce, Mexican chocolate and chicken bouillon cube. Remove one cup of broth from the Dutch oven, and add it to the mole mixture. Mash the ingredients together with a potato masher, until it is creamy and has no lumps. Add salt to taste. Then pour mole sauce into the Dutch oven, and mix with boiled chicken. Cook another 20 minutes, then turn off heat and cover. Makes 4 to 5 servings.

## Carne Asada

1 1/2 lb Top Round Steak Or Boneless Chuck Steak, Cut 1 1/2-Inch - Thick  
1/4 c Red Wine Vinegar  
2 tb Oil  
1 t Sage Leaves  
1 t Summer Savory  
1/2 ts Salt  
1/2 ts Dry Mustard  
1/2 ts Paprika  
2 tb Steak Sauce  
12 Flour Tortillas, 5 to 8 Inches In Diameter  
2 md Onions, Sliced Paper Thin Or Chopped  
4 oz Whole Green Chillies, Cut Into Strips  
Softened Butter Or Margarine  
Salsa  
Guacamole

Place steak in plastic bag or non-metal baking dish. In small bowl, combine marinade ingredients. Pour over steak, turning to coat. Seal bag or cover dish; marinate at least 6 hours or overnight in refrigerator, turning once or twice. When ready to barbecue, drain meat, reserving marinade by placing in small saucepan. Add steak sauce to marinade; blend well. Heat on grill. Place steak 4 to 6 inches from medium-hot coals. Cook 30 to 40 minutes, turning once, or until desired doneness, brushing occa-

sionally with marinade. Meanwhile, heat foil-wrapped tortillas on grill until thoroughly heated and steaming, wrap in cloth napkin or towel to keep warm. To serve, cut steak across grain into thin slices. Spoon any remaining marinade over slices. Arrange steak, warmed tortillas, onions, chillies, butter, salsa and guacamole on a large platter. Spread butter on tortilla; top with meat and any combination of vegetables or sauce. Roll up to eat. Note: Be sure to heat basting sauce thoroughly to ensure safety for use as a sauce at the table.

## Huevos Rancheros

8 oz Chorizo Sausage -- Bulk  
Vegetable Oil  
6 Corn Tortillas -- \*  
1 1/4 c Casera Sauce -- Warm, \*\*  
6 Eggs -- Large, Fried  
1 1/2 c Cheddar Cheese -- Shredded

\* The Tortillas should be 6 to 7 inches in diameter. \*\* See Sowest 2 for recipe. Cook and stir the sausage until done; drain and set aside. Heat 1/8-inch of oil in an 8-inch skillet over medium heat just until hot. Cook the tortillas, one at a time, in the oil until crisp, about 1 minute each; drain on paper towels. Spread each tortilla with 1 Tbls of the warm Casera Sauce, 1/4 cup of the sausage, another Tbls of sauce and 1/4 cup of the cheese and serve hot after repeating the same process on the other 5 tortillas.

## Pollo Con Queso En Tortilla

1/2 c Shortening  
1 t Salt  
3/4 c Water (Approximate)  
1 cn Cream of Chicken Soup  
4 oz Can Green Chillies, chopped  
2 c Grated Monterrey Jack Cheese  
2 c Flour  
3/4 ts Baking Powder  
4 c Cooked Chicken, cut up  
1 c Dairy Sour Cream  
1/2 c Onion, finely chopped  
1/4 c Sliced Green Onions w/ tops

Mix together flour, salt and baking powder. Cut in shortening until mixture resembles fine crumbs. Stir in water with fork, a little at a time, until dough leaves side of bowl and can be handled. Turn onto lightly floured surface and knead until

smooth, 10 or 12 times. Cover and let stand about 15 minutes. Roll

dough into 20 by 13 inch rectangle. Fold crossways into thirds and place in ungreased 11x7x1-1/2 inch baking dish. Unfold dough. Spread chicken over dough, but not quite to ends. Heat oven to 400 degrees. In 2 quart saucepan mix soup, sour cream, chillies and onion. Heat over medium heat, stirring occasionally, until hot. Pour over chicken. Sprinkle with cheese and green onions. Fold dough over filling to center of dish. Pinch dough together at ends to seal. Cut slits in top. Bake until crust is golden brown, 45 to 50 minutes.



## Fried Mexican Ice Cream

1 pt Vanilla Ice cream OR other flavor  
1/2 c Crushed cornflake OR cookie crumbs  
1 t Ground cinnamon  
2 ts Sugar  
1 Egg  
Oil for deep frying  
Honey  
Whipped cream

Scoop out 4 to 5 balls of ice cream. Return to freezer. Mix cornflake crumbs, cinnamon and sugar. Roll frozen ice cream balls in half of crumb mixture and freeze again. Beat egg and dip coated balls in egg, then roll again in remaining crumbs. Freeze until ready to use. (For thicker coating, repeat dipping in egg and rolling in crumbs.) When ready to serve, heat oil to 350F. Place 1 frozen ice cream ball in fryer basket or on perforated spoon and lower into hot oil 1 minute. Immediately remove and place in dessert dish. Drizzle with honey and top with dollop of whipped cream. Continue to fry balls one at a time. Balls will be crunchy on outside and just beginning to melt inside. Makes 4 to 5 servings.

Flan A La Antigua (traditional Caramel Custard)

3/4 c Sugar  
The custard:  
1 qt Milk  
1 pn Of sea salt  
1/2 c Sugar  
2 Inch cinnamon stick or vanilla bean

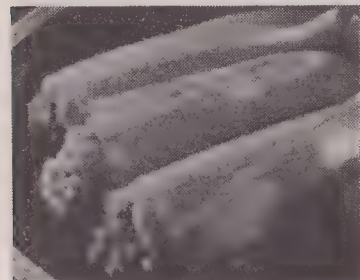


# Food Recipes



Small piece of orange or lemon rind (optional)  
4 Eggs  
6 Egg yolks

The caramel: Heat the sugar for the caramel in a small, heavy frying pan over low heat until it begins to dissolve. Shake the pan slightly (do not stir) until all the sugar has melted. Increase the flame and let the sugar bubble and color. Pour the caramel into the mold and quickly turn it around in all directions, tipping it up in a circular motion until the surface - bottom and 2 inches up the sides - has been lightly coated with the caramel. If the caramel thickens and becomes sluggish, gently heat the mold in a pan of hot water or over low heat, depending on the material, and continue the coating action. Set aside to cool. Put the milk, salt, sugar, and cinnamon or vanilla into a saucepan and bring slowly to a boil, stirring until the sugar has



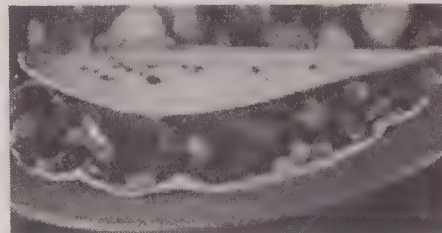
dissolved. Continue boiling slowly, taking care that it does not boil over, until the milk has reduced by about 2/3 cup. Set aside to cool. Place an oven rack on the lowest rung of the oven and heat to 325 F. Beat the eggs and yolks together and stir into the tepid milk. Pour the mixture through a strainer into the flan mold and place it in a hot water bath in the oven. Test after 2 hours with a skewer or cake tester; if it comes out quite clean, the flan is cooked. Remove from the oven, but allow to sit in the water bath for about 15 minutes longer. Remove and set aside to cool completely before refrigerating.

## Basic tamales

24 dried corn husks  
1 cup lard  
1 teaspoon salt  
2 1/2 cups masa harina mix  
1 1/2 cups warm pork or poultry broth filling (Turkey in Green Mole Sauce)

To soak corn husks, cover with warm water; weigh down. Let soak at least 3 hours or overnight. For tamale dough:

Beat lard and salt until fluffy. Slowly beat in masa harina mix alternately with broth until very light and fluffy. To assemble tamales: Drain corn husks, pat dry. Spread



2 tablespoons dough on center of husks forming a 3 x 2-inch rectangle and spreading completely to right edge. Spoon 1 tablespoon filling lengthwise down center of rectangle. To enclose tamales, turn right side over to center of filling; fold left side over filling, allowing plain part of husk to wrap around filling. Fold top end down over bottom end. Secure ends by tying a string around center of tamale. To steam tamales, place a rack 2 inches above gently boiling water in steamer or 4-quart dutch oven. Stack tamales, folded side down, on rack. Cover, steam about 2 hours or until done. To test for doneness, remove one tamale from center and one from side of steamer. Open husks; tamales should be firm and come away easily from husk. Makes 24.

## Turkey in green mole sauce

3/4 cup turkey or chicken broth  
1/2 cup toasted sesame seeds  
1/4 teaspoon cumin  
1/8 teaspoon pepper  
1 cup canned, drained, chopped tomatillos  
1/4 cup chopped onion  
4 serrano chilies, seeded and chopped  
1 1/2 teaspoons salt  
2 garlic cloves  
2 sprigs fresh coriander  
2 tablespoons lard  
2 cups shredded, cooked turkey or chicken

Place broth, sesame seed, cumin and pepper in blender container. Blend until smooth, set aside. Place tomatillos, onions, chilies, salt, garlic and coriander in blender, blend until smooth. Heat lard in heavy 10-inch skillet; add tomato puree (hm, I noticed this recipe neglected to list the amount. I'd say try 1/8 to 1/2 cup). Cook over high heat about 10 minutes or until reduced, stirring occasionally. Reduce heat. Gradually stir in sesame seed



mixture. Do not boil. Add turkey; continue cooking over low heat 5 to 10 minutes or until mixture is thick. Makes about 2 1/2 cups. Note: To use fresh tomatillos, remove papery husks; rinse. Place in

saucepan, cover with water. Simmer about 10 minutes, or until tender. Drain.

## Tacos

2 tablespoon cumin powder  
1 tablespoon nutmeg powder  
1 tablespoon allspice powder  
1 tablespoon paprika (hot or sweet)  
1 tablespoon cracked peppercorn  
salt to taste  
1 medium onion, diced  
1 medium green capsicum, diced  
1 medium red capsicum, diced  
1 seeded tomato, roughly chopped  
12 hot little fresh red chillies, sliced  
6 pickled jalapenos, sliced  
1 tablespoon tomato paste  
1/4 cup tomato juice  
2 tablespoons of olive oil  
1 kilo lean choice grade mince (ground beef)

In a heavy bottomed frying pan (skillet) saute the onion in the oil until golden. Add the mince and fry with stirring until cooked dry. This means all the water has gone and only oils remain; the meat looks dry at this point. Add all the dry ingredients to the meat and cook for two minutes with stirring. This cooking without water brings the natural oils out of the spice and gives a better flavour. If too dry then add a little oil, not water. Add the wet ingredients and stir in well. Reduce heat to very gentle, cover fry pan and cook for 3/4 hr. Stir occasionally to reduce sticking to pan. The mixture should not be runny, if so remove lid and reduce. Real taco meat should not be mince but in fact shredded cooked beef. I like a chunk of tough stuff simmered in vegetable stock until VERY tender. Make sure, when shredding by hand, that you shred along the grain; not against it.



# EL DIABLO HABLAS

Dear Satan,

I am a UC college student and I've been mega-stressed lately. I am very excited for Spring Break, but I'm not sure what to do to unwind. Any suggestions?

Regards,

Chris Jackson

Dear Chris,

On a side note, "regards"? Who the hell says "regards" (other than a pseudo intellectual UC college student)? Your vernacular does not impress me, young sir. UC ShmUC says I. Get a diploma from the Underworld School of Hardknocks, and then you can color me impressed.

But I'm not going to let this twinge of animosity keep me from throwing some good, sound advice your way. Because when it comes to unwinding I am, as some say, "not coiled up into a ball, but rather loosely unwound." I believe qualitative evidence of this claim resides in the fact that I have been on a journalistic hiatus for the past two months, due to a lengthy binge of

booze and boobs south of the border. And I now can conclusively say, that Mexico is the only earthly locale that is reminiscent of my precious underground lair.

My advice to you, is to take a trip "over the borderline", as one of my dear friends has said. Get some booze, uppers, or downers. Get a whore, who hasn't fucked a donkey. Hell, get a whore who has fucked a donkey. Get a Chupacabra t-shirt. Get a churro. Now, sit back and relax. Ask

yourself, who needs a heaven when my happiness can be fulfilled with such earthly indulgences? Then use your mobile unit, to phone my secretary, and find out how you can enjoy such self-fulfilling indulgences for eternity. Could you grab a Chupacabra t-shirt for me, while you're down there? I like the gray ones where the Chupacabra is saying, "mi tierra is Puerto Rico." Heh, those critters sure are cute.

Bottoms Up,  
Satan

Dear Satan,

I have a large goiter that I am scared may be cancerous. What do you think I should do? Do you think I should be worried?

Scared,  
Emily Rocklin

Hey Em,

You obviously didn't get the memo that a medical PH.D is no longer required to be the ruler of the Underworld. So, sorry for the inconveniencing lack of knowledge.

Humbled,  
Satan



PHOTOS BY NADIA BACON



Dear Satan,

The deadline for taxes is rapidly approaching and I haven't done mine yet. Do you know any tax consultants, that you could refer me to?

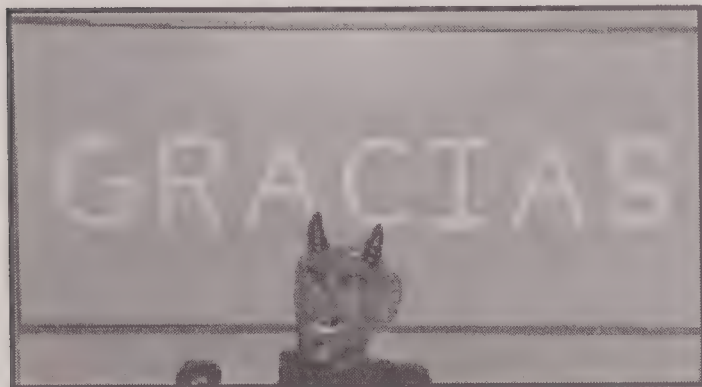
Thanks a bunch,  
Joseph Stephanopolis

Dear Joe,

Have you ever taken a moment of pause; long enough to feel the eerie warmth of the man breathing down your neck? Because he is, my main man. Doesn't it irk you that Big Brother has one hand pinching cash money out of your left pocket, and the other is in your right pocket with a firm grip on your ballsack? You're living blindly if you aren't shaking your head with a "true that" on your lips, my friend.

Did you know that the government in Mexico is run much more professionally? I mean, they're not all cheapskates like the U.S. government—they have enough money to not have to bum off of their citizens. If you ask me how they get this money, I'll spit in your face and clench your ballsack myself. But I think you get my point. I think we're pretty much seeing eye to eye on this one. I think we're both on the same sentence of the same page (66) that reads, "Fuck taxes. Move to Mexico. Chupacabras rule!" Did I mention that Chupacabras rule? If you move to Mexico, you could borrow my shirt that my friend Chris is getting for me, that has a Chupacabra saying "mi tierra es Puerto Rico." And you know what would be really funny? You could walk around in the shirt and tell people "mi tierra es Puerto Rico, tambien." (that's "my land is Puerto Rico, too" for you monolingual sorts). Heh, that would sure be funny. Hope I helped you on the tax problem. Let me know if you want to borrow my shirt.

Cheers,  
Satan



write to SATAN.  
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# mas mierda en el mailbox pinches!

El favorito quetacion en el mailbox: "Que, Quien, Adonile, Cuanto" > 25

## What's up Skratch?

I hope that my letter finds you & your co-workers in premium health. I would just like to compliment you guys on the great job you did with the March issue of Sex Part II. It educated me on several things that I didn't know about. I'd like to thank you very much for that.

I would also like to ask if you would, please, mail me the Sex Part I issue. I would highly appreciate it. Thanks. May your works bring fruitful friendships in the future. Thank you for your time.

-Eugenia Lino (LA)

## Dear Eugenia,

Nice to hear from you. Glad you learned something new like have your soulmate strap on a loveglove. It appears you have much to learn in the way of manners. Send you an issue? Why? Did we make love in the early eighties? I almost would -- due to this being a Latino edicion pero no. Send us postage so we don't have to spend 2 bucks to someone that was a unexpressive potential lover back in 1983 alongside a Olympian sized swimming pool in an unknown city where romance lingers like fish in the sea.

send stamps,  
scott, skratch

## Scott,

Thanks for all the copies of the comp. and the interview. Because of Skratch, we've gotten like 2 orders for our CD. Boy, advertising sure works. If you're not busy, we're opening for the Vandals, May 5th at the Glasshouse. Ain't it about time you threw us on the cover? Thanks again man!  
-Jason & Audio Karate

P.S. We can kick ass for Skratch, if anyone gives you shit...

From: scott present <scott@skratch-magazine.com>

To: <lilly@alluremodels>

Sent: Tuesday, March 20, 2001 6:13 PM

Subject: WE at Skratch magazine are doing a Latino Pride issue and desire an interview.

## Lilly (she's a latina model),

WE at Skratch magazine are doing a Latino Pride issue and desire an interview. Are you interested?

cheers,  
scott, skratch

## Scott,

For all matters regarding our managed talent please contact our office and ask for Mr. Moore. He will be happy to assist you. FYI, our models are only interested in PAID assignments. If the article you are doing is compensated then we can move forward.

Allure Models Inc.  
(818) 789-1206

## Allure Models,

Not paid compensation, but GREAT publicity.

cheers,  
scott  
714 543-1411

## Scott,

Publicity for what? Models, like actresses and actors, have to have a clear path for their career or an event/project in order for publicity to be relevant. Publicity without a project or event is wasted publicity. The who, what, where, when, WHY, and how are essentials to any real publicity campaign. Giving someone publicity without a clear objective of what the publicity is being generated for is meaningless. Lilli is just an

internet model. She serves no intrinsic value for the Latin community. I hope you see our point.

Allure Models Inc.

## Allure Models,

Wow. I see your point. The internet sucks though. It's such a closed market. She needs to be seen out there. Budgeting should be made for 300 ft. billboards. How much do we have to pay to do an interview? She's not doing anything for the latina market. why not? Do something about it!

cheers,  
scott

## Scott,

You don't get it! How much publicity training do you have? Little, I can see. Exposure is only good if it's attached to an event or project.

Example: Take Angeline. Her husband spends millions on her billboards and various ad campaigns. But for what? What does she sell or offer? No one knows. She is receiving all kinds of publicity but it is meaningless because the core essence of publicity is that it needs to be working in conjunction with an event or project. Remember, the core essence of publicity is who, what, where, when, WHY, and how.

Few people understand these essentials of PR, but yet, young models and actresses will get sold doing shit for free all day long. How is this going to help her career? Better yet, what career?

See my point?

David Moore  
President and CEO  
Allure Models Inc.

## Dear Scott & all you other screwballs,

You do a great job on Skratch. My compliments to the chef! And hey, the price is right. I always enjoy how you have a lot of

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different features about wildly disparate stuff (or smut) not just music articles.

If you can use the enclosed, it's all yours. I think making the info available to the public would be a valuable service to your readers. Just don't print my address, I don't want to get letters (or stalkers) asking, "What do you do w/WD-40 and an oven mitt?" That's for me to know and only a select few to find out.

Keep up the good work because it is appreciated.  
-the artist sometimes known as... Betty Noir



Scott,

It's hard as hell for me to concentrate right now 'cuz I can't pull my eyes away from SKRATCH's Sex Issue Part II. Okay, so...it's my job to look through mags, but this one I'm-a keepin'.

I THUNDEROUSLY APPLAUD your brilliantly entertaining sexual surveys and your professional commitment to provide accurate anatomical & safer-sex information. these two issues you've published are VITALLY IMPORTANT. As a sex educator (I just do this publicity stuff on the side! haha), I recognize the need to openly discuss sex in such a way that we can learn something new about ourselves and feel good about it. When people feel that way about themselves, they make happy, healthy, and INFORMED decisions about what to do with their body, how to share their body, where & when to do it, and who to do it with.

For every one person or organization who dogged you for printing this, there are TEN people out there who learned something about themselves & their bodies, who got validation for their desires & therefore no longer feel alone, who've made a personal commitment to ravenously succulent sex with every encounter. How the FUCK can that be "wrong"?!

The only thing lacking is an article on anal play. Next issue, maybe? (wooo hooo!)

PLEASE send me Sex Issue Part One! I can't believe I missed it!

Don't forget to send me my very own questionnaire when it comes time for the next sex issue.

one last thing: [www.goodvibes.com](http://www.goodvibes.com) <<http://www.goodvibes.com>> In Metal,

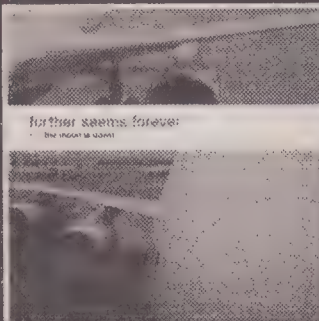
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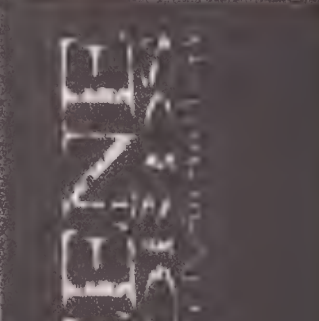
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# I guess you ring the wong numbah?

The Prank Caller (what, you got a better name?) from Skratch is a skilled professional with telecommunication skills which far surpass your everyday cordless number pushing yappin yahoo. There are no playing games here, son. This is the real deal. Keeping the Victim (as we like to call it) on the line-- is no problem for this calling Calypso. If you have any prior hang-ups about what you're about to read, you're ringing the wong numbah. Got it, handset Harry? Now bow down you amateurs...The Prank Caller speaks.

## The Target/Warped Tour/ Mossimo confusion

Skratch: Hi Albert, how are you doing?  
Victim: Good  
Skratch: Good. I understand that Target is sponsoring the Warped Tour.  
Victim: I'm sorry?  
Skratch: I understand that Target is sponsoring the Warped Tour.  
Victim: The What tour  
Skratch: The Warped Tour  
Victim: What's that?  
Skratch: It's a tour where they have about 70 bands. Punk bands and different types of bands.  
Victim: Oh really (sounding interested)? Oh yeah, I guess that I haven't been following the news of what tours we are sponsoring.  
Skratch: Do you have a newsletter?  
Victim: I have not recieved anything of that sort.  
Skratch: oh you haven't?  
Victim: Is it on the web or . . .  
Skratch: well there is a Warped tour site. And you can click on that at [VANSWARPEDTOUR.com/launch](http://VANSWARPEDTOUR.com/launch)  
Victim: oh yeah I'm out of tune on that  
Skratch: oh that's alright. What do you do there at Target?  
Victim: I'm actually the personel manager.  
Skratch: Oh good, yeah it's weird a lot of people don't know at Target that they are a sponsor of the Warped Tour.  
Victim: Yeah I'm sorry I don't know yeah.  
Skratch: It's okay. Did you hear about Mossimo?  
Victim: Yes I did. (firmly)  
Skratch: What happened?  
Victim: What do you mean?  
Skratch: Well, I heard that somebody at Target, I think a general manager beat the shit out of the guy who owns Mossimo.  
Victim: Oh yeah that I haven't heard. Yeah I don't know anything about it.  
Skratch: What did you hear about Mossimo?  
Victim: I actually haven't heard anything.  
Skratch: Oh, I thought you said you knew something about it.  
Victim: Oh no I haven't, yeah.  
Skratch: Cause Target is starting to carry their line of clothing now.

Victim: Right we have Mossimo clothing.  
Skratch: It's just weird because I heard that he got beat up but then you guys are carry their clothes.  
Victim: Right I know that we carry their clothes. And It's doing really well but that's it. That's all I know.  
Skratch: Oh okay. Are you going to go to Warped Tour?  
Victim: No, I don't even know anything about it.  
Skratch: Oh yeah you should go there-- now that Target is the sponsor you can play an active role.  
Victim: Did you need some information or?  
Skratch: I just wanted to see if you knew anything about the Warped Tour. Cuz I am going to be there and you guys should come down. It's going to be a lot of fun.  
Victim: Let's see. What is it exactly that your organization does?  
Skratch: I will be organizing some of my friends going down there just hanging out. They're actually two shows one at the Collosium and one in Irvine.  
Victim: Yeah that's strange because I haven't heard anything about it as of yet.  
Skratch: yah you should check into that. It's going to be fun. I can sit down and have a beer with you there.  
Victim: Oh. Wow. I'm sorry but I don't think I even know you.  
Skratch: No you don't, but that's why we could get aquinted.  
Victim: No that's quite alright but thank you.  
Skratch: Well are you going to make it to Warped Tour.  
Victim: Yeah honestly I don't even think that I will be (nervously)  
Skratch: you don't-  
Victim: Unfortunately I won't be able to make it.  
Skratch: You don't believe me about Warped Tour, huh?  
Victim: I don't know anything about it. This is the first that I'm hearing about it. I'll have to do some research about it. That's great.  
Skratch: Yeah you should talk to management there and maybe find out about Mossimo. Because that sucks if a manager there beat him up. It's probably just hearsay though.  
Victim: I'm sorry?  
Skratch: It's probably just hear--- It's probably not true though.  
Victim: From what I - that's the first I'm hearing of it. I've never heard of that before. All I know is that we sell Mossimo clothes (holding back a chuckle) and that's it.

Skratch: Oh, well maybe my friend was just choking my chain.

Victim: Yeah, I mean all I know is that we sell Mossimo clothing but as far as anything else that's all I know.

Skratch: Yeah he was just nabbing at my nuts.

Victim: Well like I said I don't know but I just know that we sell Mossimo clothes and the line is doing very well at all of our Target stores and um . . . I encourage if you need any more information to check out our website at [www.target.com](http://www.target.com) and I'm sure that they update their site.

Skratch: OH YEAH (getting excited). They should have it on there --the Warped Tour.

Victim: Maybe they have some information on there. Yeah

**"My friend was probably  
just tickling my testicles."**

like I said I'm sorry I don't really know much about it.

Skratch: Oh that's okay and I'm sorry about the whole Mossimo thing. My friend was probably just tickling my testicles. You know?

Victim: Like I said all I know is that we carry Mossimo clothing and that is it.

Skratch: yeah he was probably just jacking me off. Well I hope that you get the Warped Tour on the site because it is going to be a lot of fun, my band is playing . . .

Victim: I hope so too and like I said your more than welcome to check out our website and if for some reason the information is not on the site, you can go ahead and email us your comments.

Skratch: My friend's band is playing maybe you guys could get them some clothes.

Victim: I'm sorry?

Skratch: My friend's band is playing maybe you could get them some clothes or a dining set or something.

Victim: Well like I said you can just check out the website and go from there and hopefully it is publicized. And maybe I can even check it out myself.

Skratch: Yeah I hope so. Do you wear Mossimo?

Victim: Yes I do. (stated with pride)

Skratch: Oh really what kind of stuff?

Victim: Just regular Mossimo clothing.

Skratch: Like sweatshirts?

Victim: Just like the t-shirts and stuff.

Skratch: Oh, okay I bet they fit you real nice. (softening his



tone)

Victim: (long pause) I'm sorry?

Skratch: I bet they fit you real nice.

Victim: Their . . . their good clothing.

Skratch: Yeahhhh . . . they're comfy huh?

Victim: Yeh (cutting it short)

Skratch: Real nice. Like soft.

Victim: Is there anything else I can help you out with?

Skratch: I'm no that's it. Well I hope to see you at Warped Tour and congrats to doing a good job and I just wanted to let you know that I love Target . . .

Victim: Great.

Skratch: and I love you.

Victim: Great. You take care.

Skratch: You too.

### At your service

Victim: Thank you for calling Mimi's.

Skratch: Hi, is there a manager available?

Victim: Who's calling?

Skratch: This is Micheal. I'm doing a school project.

Victim: Okay hold on.

--hold music--

Victim: Hi this is Geoff, how can I help you?

Skratch: Are you the active manager?

Victim: Yes I am the active manager available right now.

Skratch: Okay great. I'm doing a high school project and I would like to ask you few questions. I go to Esperanza High School.

Victim: Okay. (more than happy to help young Michael)

Skratch: Okay, how long have you been there?

**"...what kind of education did you have that provided you to work at Mimi's?"**

Victim: Six months.

Skratch: And how has your experience been with Mimi's Cafe?

Victim: Wonderful.

Skratch: O-K what do you like about Mimi's? I mean, well it isn't really on the list (laughs), but do you like the girls or is it more like a career that you are looking for?

Victim: It is a career. (turning on a more serious tone)

Skratch: Do you plan on being a manager for a long time?

Victim: Uh-huh.

Skratch: Okay and what kind of education did you have that provided you to work at Mimi's?

Victim: I went to college in San Francisco.

Skratch: What college, Sir?

Victim: (cracking up) Who is this?

Skratch: No, this is Michael. I am doing a school project.

Victim: And what type of project are you doing that you need to ask questions like?

Skratch: We have Career Day and they want us to learn about what kind of education we need to provide us with jobs in the future.

Victim: Oh really? Well who's the instructor for that class?

Skratch: Mr. Pedisterian

Victim: oh really ok.

Skratch: Did you go there?

Victim: No.

Skratch: It's a cool school. Where did you go.

Victim: I actually went to school in LA county.

Skratch: So you went to college in San Francisco.

Victim: Yeah I took business class there.

Skratch: How did that help you with being a manager at Mimi's (in all seriousness)?

Victim: Well, I think it taught me a lot about customer service and you know and basic cost issues and that sort of thing.

Skratch: What is a cost issue?

Victim: A cost issue is something that every business has like an overhead cost . . .

Skratch: like how much a muffin is?

Victim: supplies, food, everything that you buy as to how

much money you make.

Skratch: Like, when you get a tip?

Victim: No, like when you collect all your profits at the end of the month and you look at how much you spent on everything else and you basically want to make sure you are always making a profit at the end of each month.

Skratch: and you do that with a calculator?

Victim: (busts out in laughter) No, we have computers (you idiot).

Skratch: You're pretty high-tech there, huh?

Victim: Oh yeah.

Skratch: (giggling) It does the trick though, right? That's cool. So how old do you have to be to be a manager at Mimi's?

Victim: I don't think that there is a set age. I've seen managers as young as 20.

Skratch: And how old are you may I ask?

Victim: Old enough.

Skratch: So are you proud to be a part of the Mimi's cafe establishment?

Victim: uh-huh.

Skratch: okay and where do you see yourself ten years from now?

Victim: Winning the Academy Award, probably.

Skratch: Wow, for what?

Victim: Ah who knows?

Skratch: Okay. What inspires you to be at Mimi's. What's the goal there?

Victim: Just to be successful.

Skratch: Well I guess every workplace has a motto to live by, what is Mimi's?

Victim: yeah I don't know the answer to that question. I'm not really sure.

Skratch: Like "Strive towards Excellence"?

Victim: Something like that.

Skratch: What would be a funny anecdote for working at Mimi's?

Victim: A funny anecdote? (almost confused)

Skratch: Like a . . . Do you know what an anecdote is?

Victim: Ah, yes (in a condescending tone)

Skratch: Like a funny story.

Victim: I don't have any. I take my job very serious.

Skratch: Oh really. As serious as you are taking this interview?

Victim: That's right.

Skratch: Because you went off the topic. We were talking about work at Mimi's and you started talking about girls.

Victim: Talking about girls? (almost disgusted)

Skratch: Oh that was me!! Ha Ha (giggles) Sorry.

Victim: (laughs)

Skratch: That was me. What is your favorite muffin at Mimi's?

Victim: Blueberry.

Skratch: What would you say is the highest selling muffin at Mimi's cafe?

Victim: I would say the blueberry muffin.

Skratch: What about the orange crust muffin?

Victim: No we don't have that.

Skratch: Oh maybe that was GiGi's? (cracking himself up)

Victim: (laughs) Ok, will that wrap it up because I am busy and I need to get some work done.

Skratch: Ok, well thank you and I will send you a report when I get it back graded.

Victim: Thank you very much.

Skratch: Your welcome. Bye.

### Hotel, Motel, Holiday Inn

Victim: Sun Suite Hotel (older gentlemen)

Skratch: Hi I am on tour right now with the Bringdom Circus and we kind of need some interesting accomodations.

Victim: When you say "us" how many people are you talking about?

Skratch: Well there are six of us.

Victim: I - see.

Skratch: Well if there is a hotel up the road we can always

**"Now, the question that I had is we have an orangutan and we have to find sleeping arrangements for Fifi."**

split up. Do you have two double beds? What is the maximum occupancy?

Victim: Five. Each room also includes a sleeper couch.

Skratch: Okay, okay so this could work, right?

Victim: (pause) Alright our rooms do include a television as well as in the bedroom (as if he is reading off of a list)

Skratch: ok I don't really -

Victim: Refridgerator, microwave.

Skratch: We don't really watch t.v., we don't really care for it.

Victim: Alright. And that would be for one night and one night only.

Skratch: yah

Victim: We are sold out on Fri-day and Sat-ur-day.

Skratch: Okay. Now, the question that I had is we have an orangutan and we have to find sleeping arrangements for Fifi.

Victim: We don't have a kennel on the premise.

Skratch: Could we have the arangantane sleep on the roll-away couch?

Victim: No. No animals allowed in the Suites.

Skratch: He's a part of the monkey family, he's basically a human. We descended from him, you know?

Victim: Well we don't allow any pets

Skratch: Are you sure that that would qualify as pets?

Victim: No animals what so ever. You can get away with a canary, and I'm not even sure of that. (laughs) I mean house-keeping would have to rule on that.

Skratch: Well are you an animal sir? I mean we are all animals.

Victim: Well sir I can't really go into all the details of the owner's rules and regulations on...

Skratch: We're talking about theology here.

Victim: Well okay you want to go into that aspect of it okay but I am telling you what the rules of the hotel are.

Skratch: What do YOU think?

Victim: Well, we are not really going to get into a discussion about what you feel is aproprate in the rooms or not. I am just telling you the rules of the hotel, and there are no animals allowed in the suites.

Skratch: But you did say that you would be able to accomodate us.

Victim: You yes, but not the animal. You would have to find a place for the animal. In a pet store or -

Skratch: Oh he can't stay in a pet store! (digusted at the suggestion)

Victim: Okay sir I have telephone calls on the switch board. If you want to call back a little later and discuss it, feel free to do so.

Skratch: My wife is actually calling you on the switch board so she will be talking to you too.

Victim: Ok

Skratch: Ok bye.

Victim: Bye.

[Click]

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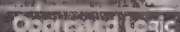




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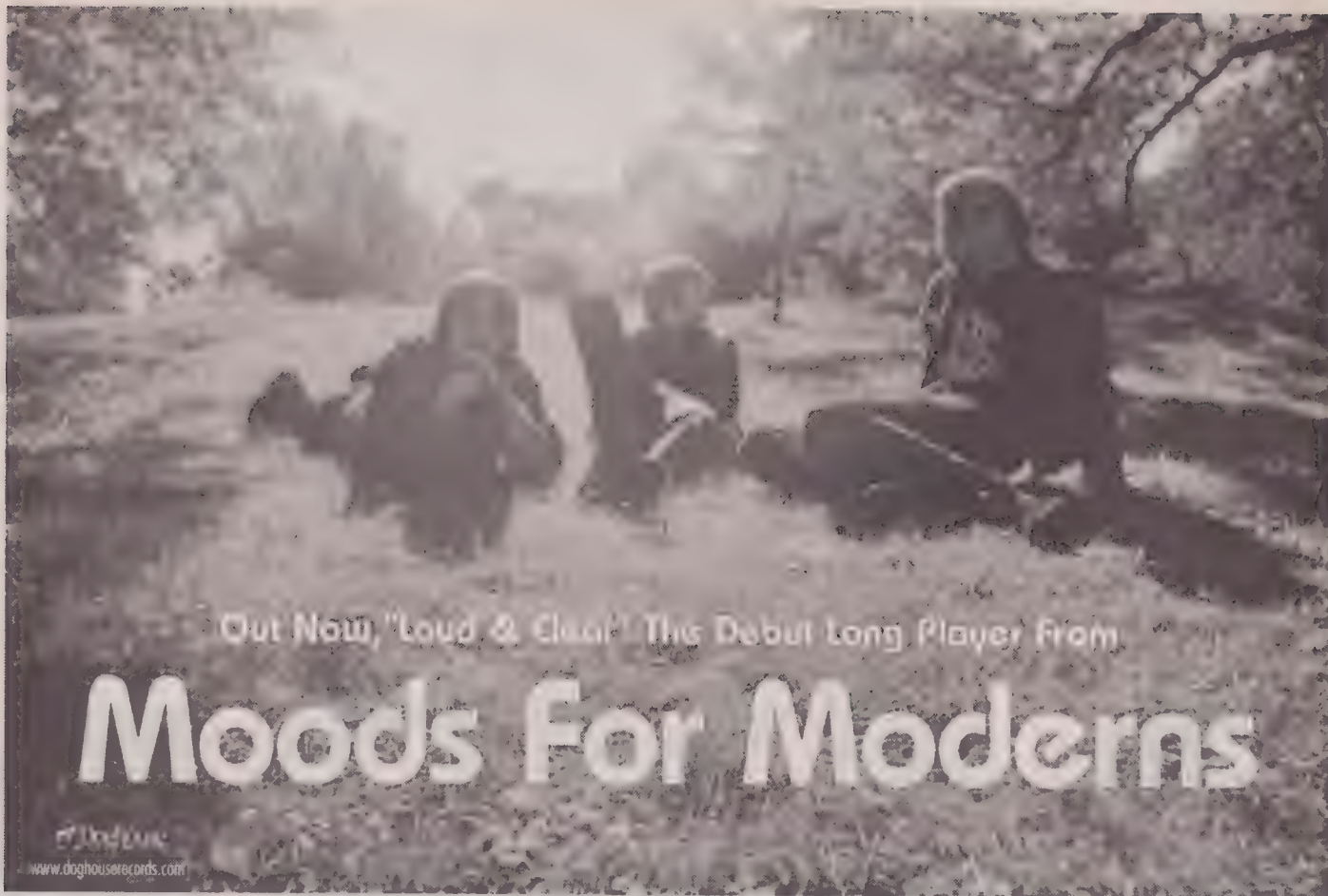
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# NEW FOUND GLORY

Interview with Cyrus, Ian and Jordan

By Ashley Decker  
(Help from Charles Adams)

*Skill, persistence, persuasion and a natural gift is what got these guys where they are today. From Florida, they've made it all the way across the U.S., giving them popularity, fans in every state and even sold out tour dates. With dynamic live shows and tons of crowd interaction, the band has given a new meaning to "achieving dreams."*

from, so it's an honor.

**Skratch: (To Cyrus) I heard you broke the award?**

Cyrus: I didn't break it, I had it in my possession when it broke but it doesn't mean I broke it, it broke itself.

**Skratch: Rumor has it that there was suppose to be an additional song called "So Many Ways", why isn't it on the album? Where can fans get it?**

Ian: The song was an extra song. It

when we were on Drive Thru, it's like we have two labels now.

**Skratch: Why Have you dropped the "A" in front of (A) New Found Glory?**

Ian: We dropped the "A" because some stores had us under "A" and some stores had us under "N." We were getting a ton of e-mails saying, "we can't find your CD anywhere."

Jordan: Some kids would order it and wouldn't get it, it was annoying, and people call us NFG any-



*Everyone seems to be left in awe after every show, and certainly wants to hear and know more about the band. Here's an attempt to get just that!*

*New Found Glory is: Jordan Pundik (Vocals), Chad Gilbert (guitar and vocals), Steve Klein (guitar and vocals), Ian Grushka (bass) and Cyrus Bolooki (drums).*

**Skratch: How has the constant back and forth between California and Florida been?**

Jordan: Very long and sucky, but only in a van, in a plain it's ok.

Ian: I hate flying, the drive sucks too. I just like to complain. We are lucky to be able to play and draw people in, It's just been awesome so who am I to complain?

**Skratch: What was it like receiving the "Slammie for Best band in South Florida"?**

Jordan: I wasn't there, it was a long time ago, but we got this cool skull award, it just had a big skull on it. It was cool.

Ian: I actually wasn't there that night, I remember just wanting to be one of the bands to choose

was included around 5000 copies. We might release it in the future, but for now the only place to get it is from someone who got the song or Napster.

Jordan: It's going to be put on a Drive Thru comp so everyone can hear it.

**Skratch: Where can fans pick up the acoustic version of "Eye Sore"?**

Ian: Fans can't get it. It was never released. The only reason we recorded it was because Richard and Stefanie, from Drive Thru, made us do it. It's just a demo. It was more for fun then anything else. I didn't even get a copy of it, but there is a different version of "Eye Sore" on "The Best Comp in the World", on Fadeway Records, which fans can get.

**Skratch: Has changing labels affected you in any way? (Drive Thru to MCA)**

Jordan: No, it's pretty much the same, we were dealing with the same people before, everyone there is awesome, and it's nothing I ever expected from a major label. Ian: We knew all the MCA people,

way.

Ian: And ANFG sounds strange. We did it to make it easier.

**Skratch: I heard about a split that you were going to be doing with RxBandits, where you covered two of their songs and they covered two of your songs. What's going on with that?**

Jordan: They've already recorded ours and we're going to record theirs when we get back home. It's going to be on a limited 7-inch or something.

Ian: We want to do it, it's just a matter of time, and possibly a little more time then we originally thought.

**Skratch: What can you tell me about your January Video Shoot?**

Jordan: It was long, but awesome because we actually got to record a real video.

**Skratch: Has being in the band caused any drama between you and your girlfriend(s) (past/present)?**

Cyrus: My girlfriend...what girlfriend? Thank you.



Jordan: Not really because my girlfriend knows this is what I want to do, hopefully for the rest of my life, and she supports me, but it sucks that she has to stay home while I'm out here.

Ian: For me I think us being gone all the time has brought my girlfriend (Fiancé now, congratulations Ian) and I closer. It's hard on her, and me, at times, but in the long run the time we spend together is more special. We don't have time to argue anymore...

**Skratch: How has it been playing with bands that influence you?**

Cyrus: Its weird, its really cool but its weird. These are people that I listen to their CD everyday, and when I look at there pictures I say, "I want to be that guy", then the next day I'm hanging out with them. I get really star struck really easily so, to them, I'm probably just like another fan, which is kind

awhile for them to come around but they are big supporters now and my dad paid all my bills for a while when I had no money so in a way he has been a supporter from the beginning.

**Skratch: I know the past two years you've had Thanksgiving with the label, how was that?**

Jordan: It was fun, we've been on tour for a while, so my parents flew out and we hung out and had some family time.

Ian: The second year, my parents were there too. Our label is like our second family and it feels good to know we have family in Cali. too.

**Skratch: At your last Fenix Tx show, your family flew out to see you. Hhhow did that make you feel?**

Jordan: My parents had fun.

Ian: It feels awesome to know I made my mom and dad proud. For me that was a very hard thing to do, in the end, if they are still proud

**Skratch: What are your New Year's Resolutions?**

Jordan: I don't really have any, I didn't think of any.

Ian: I have none; I just want to please me this year.

Cyrus: I guess it would be to quit smoking, I've smoked like half a pack since New Year's and I use to smoke half a pack a day.

**Skratch: That's really good.**

Cyrus: Yea it is, it's hard as hell.

**Skratch: How do you feel about touring with LTJ?**

Jordan: Those guys rule, we toured with them once before and it was really fun and they want us to do it again, so we're doing it, its exciting.

**Skratch: Any other California shows coming up before then?**

Jordan: We want to do a free one for the kids who didn't make it into the video but I don't know when.



of crappy. I should have the advantage of being able to hang out with them, or be friends with them, but I don't say a word. I'm too shy.

Jordan: It's very... Well I've been listening to some of these bands forever, like Blink 182, I've listened to them since I was 13 and it was always my dream to play with bands like Blink 182 and Green Day, its just awesome.

Ian: For me, it's more playing with Unwritten Law and Blink, those guys are the reason I'm even in a band. I think I admire them the most, sometimes it feels like this is all a dream, and dreams rarely come true, so sometimes it feels fake.

**Skratch: Your obviously all really close to your families, how do they feel about you being in the band?**

Jordan: They're funny, they come to the shows and my dad will wear an NFG shirt and a NFG hat and an NFG pin, he's like a real big dork. It's really funny, and all of our parents are like that, its really funny.

Ian: My parents love it. It took

of me, I know I did good...

**Skratch: Have you guys made any decisions on the move to San Diego yet?**

Jordan: Yea, we're planning to move there at the end of the summer, after all the touring.

**Skratch: How was your New Year's Show in San Diego? (With Weezer and Blink 182)**

Jordan: It was like a blur. There were so many people, it was just awesome. It was so over whelming, but it was cool, because we got our music out to a lot of people who had never heard us before.

Ian: It was insane, I was a bit nervous, because that was the biggest show we have played to date and Mark from Blink was watching us play, and he has a big influence on me so it was a bit nerve wrecking. I think we did good and I has a lot of fun, it happened so fast. We started and then the show was over. The only plan I had was to flex in front of all those people shirtless, and I did...I am proud of me.

**Skratch: Anything else you'd like the fans to know?**

Cyrus: I just want them to know that I'm really shy, and if you want to talk to me, then come talk to me, because I won't go talk to you. I probably want to talk to you but I won't, because I'm shy and if I don't talk to you, its not because I'm mean,, its because I'm shy. I'm a nice guy, I really am, or at least I try to be.

Jordan: Thank you for all your support, because without you, we wouldn't be here right now. And I'm very, very sorry, its not my fault, its not anybody's fault about the video. I wish everybody could've gotten in; it was the most annoying thing ever. It really sucked when we would try to go out and sign autographs, and things like that, and the cops would drag us back in like we were Michael Jackson or something, it was really stupid and I'm really sorry, we'll find away to make it up to you.

Ian: And I would like to tell the fans that we love them too, without them we'd be nothing...AND Chad is NOT dating Julie from the Real World, it's a rumor.

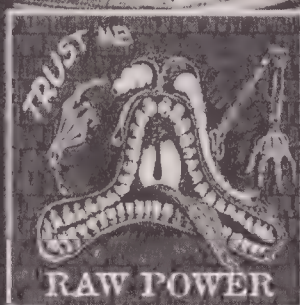


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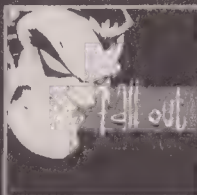
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**Interview by:**  
**Marcia Taylor**  
**Photos by:**  
**John Schledewitz**

Hailing from rural Manitoba, Canada, Propaghandi is a hardcore trio, whose political views have brought the band as much attention as its sound. During the five years since the group's last release, the band founded the GT Welcoming Committee Collective, a worker owned and operated record label dedicated to the expansion of resistance culture through music, print and spoken word. Propaghandi has just released its third record, *TODAY'S EMPIRE, TOMORROW'S ASHES*. In addition to including the lyrics in the liner notes, the band includes a recommended reading list for those interested in resistance culture. The CD also comes with multi-media work from social critics William Blum and Ward Churchill, experts on how the U.S. government quashes dissent. I had the opportunity to meet with the band at the Glasshouse and discussed its politics with members Chris (guitar and vocals), Jord (drums), and Todd (bass and vocals). My decision to focus on lyrical content and ideas isn't meant to slight the musical quality of the band's output.

**SKRATCH: I KNOW THAT YOU GUYS ARE FROM CANADA, BUT ARE YOU FROM RURAL OR URBAN AREAS?**

Chris: We live in Winnipeg now, but we're originally from small towns.

**SKRATCH: HOW DID THE WAY THAT YOU WERE BROUGHT UP INFLUENCE YOUR BECOMING COMMITTED TO YOUR PRESENT POLITICAL OUTLOOK?**

Todd: I had parents who were good people. I grew up seeing things that were both good and bad and learned to tell the difference. My parents were not political, just good people.  
 Jord: I grew up in a Catholic family and had to do a lot of music as a kid. You know, piano lessons. My parents were into a liberal interpretation of Catholicism, which put moral consideration into me. Then I got into a lot of

political bands in the '80s.  
 Todd: MY family wasn't religious at all. The neighbors said we were going to hell.  
 Chris: MY dad was a military man with a complete value system related to that, which I grew up believing in. It wasn't until I started listening to mid-'80s hardcore bands that I questioned his system of beliefs.

**SKRATCH: WHY DID YOU CHOOSE PUNK AS THE KIND OF MUSIC YOU'D PLAY? DID YOU FEEL THE AUDIENCE WOULD BE MORE RESPONSIVE TO YOUR VIEWPOINTS?**

Todd: Well, this way we reach kids who wouldn't hear it any other way.  
 Chris: I just love fast, heavy music.  
 Todd: I can't make any other kind of music.  
 Jord: This is the music that just feels right to play. If we went to some other kind of music, toned things down to get on a major label, people would just see through us.

**SKRATCH: HOW DO YOU FEEL YOUR POLITICAL VIEWS GO OVER WITH YOUR LISTENERS?**

Jord: On the basis of correspondence and the people who talk to us at shows, most people seem enthusiastic about stuff, which is encouraging. For me, personally, it took a couple of years for the politics in the music I was listening to to reach me, so I can respect that it takes awhile, especially since our listeners have been socialized for years in their current beliefs.

**SKRATCH: WHO WRITES THE LYRICS?**

Todd & Chris: We do.

**SKRATCH: WHERE OR HOW DO YOU FIND THE IDEAS FOR YOUR LYRICS?**

Chris: Just stuff that's around, things you see, whatever.  
 Todd: It's the stuff that weighs on you the most.

**SKRATCH: YOU INCLUDE A LIST OF RECOMMENDED BOOKS WITH YOUR LINER NOTES ON THE NEW DISC. DO YOU DO A**

"America is like a template that can be applied to most Western industrialized countries. I don't think the rest of the world is better. We just use America as a case study."

**LOT OF READING?**

Todd: For sure!  
 Chris: Not as much as I should.  
 Jord: Back in Winnipeg, our office is above a vegan restaurant and bookstore. And we always bring a book table with us when we travel.

**SKRATCH: HOW DO YOU CHOOSE THE BOOKS YOU BRING?**

Chris: We tried to get them to include books from the list, because they are hard to get otherwise.

**SKRATCH: HAVE ANY OF YOU HAD A PERSONAL EXPERIENCE THAT YOU FEEL CONTRIBUTED TO YOUR DEDICATION TO POLITICS?**

Jord: I met this guy in Winnipeg from El Salvador. He was a political refugee and worked in Winnipeg for one-and-a-half years. He was a really nice person. But he got sent back because the Canadian government doesn't recognize El Salvador as a dictatorship, so he didn't have political refugee status. He left



that country because of death threats against him. His father and uncle had already been killed because of their involvement in the union movement. When he went back, he was unable to set foot in the United States, so he had to pay extra for a flight that didn't stop there. In the end, he lost all the money he'd earned in Canada when he paid for the trip back to El Salvador.

Todd: I've seen how they treat the aboriginal people in Canada.

#### SKRATCH: BEING THAT YOU GREW UP IN RURAL AREAS, DID YOU GROW UP NEAR INDIAN RESERVATIONS?

Jord: Kids from the reservation were bussed into our school. I've heard that South African apartheid was based on the Canadian system of treating its people.

Todd: It's pretty bad.

Jord: It's bad on the reservation. The suicide and alcoholism rates are high. You see diseases there that you don't see in first world countries. You can't have a positive outcome when you take people away from their land and just put them where you want to.

#### SKRATCH: DO YOU BELIEVE THAT WHAT THE EUROPEANS DID TO THE NATIVE PEOPLE IN THE AMERICAS WAS GENOCIDE?

Todd: Yes, I mean you see pictures of settlers posing with dead native people.

#### SKRATCH: I WANT TO ASK YOU ABOUT FEMINISM. JUST ABOUT EVERYONE WILL STAND UP AGAINST RACISM, BUT IT'S HARDER TO STAND UP AGAINST SEXISM, WHETHER YOU'RE A MAN OR A WOMAN, BECAUSE TAKING A FEMINIST POINT OF VIEW OFTEN LEADS TO BEING RIDICULED. WHY DO YOU STAND UP FOR FEMINISM?

Todd: Because it's the right thing to do.

Chris: We have sister, mothers and women friends. We see what they've gone through, and we feel obligated to speak out to encourage them.

Todd: Guys can say "I'm not racist", but that's easy, because you might not have to talk to people of other races. If you have a family, you HAVE to talk to women.

#### SKRATCH: IN THE PAST, I'VE SEEN THE RARE ARTICLE IN SKRATCH IN WHICH A MALE WRITER TAKES A FEMINIST VIEWPOINT -- FOR EXAMPLE, MAKING THE POINT THAT ALL-FEMALE BANDS HAVE A TOUGHER TIME IN THE MUSIC BUSINESS THAN ALL-MALE BANDS DO. THE WRITER WILL GET THE MOST VITUPERATIVE LETTERS FROM MALE READERS, CALLING HIM A FAGGOT, SUGGESTING HE SHOVE A TAMPON UP HIS ASS, ETC. DO YOU GET A LOT OF SHIT FOR BEING FEMINISTS?

Chris: A small percent of our response is reactionary and hostile. Most people are critically supportive and ask for clarification on a couple of points that we make. I find that hopeful, because it shows that they are trying to think for themselves.

#### SKRATCH: IN LISTENING TO THE DISC, I LIKED THAT SONG, "LADIES NIGHT IN LOSERVILLE". YOU SEEM TO BE TAKING AN ANTI-PORNOGRAPHY STANCE IN THAT SONG. ANY COMMENTS?

Chris: I'm not against sexual imagery. But I

also believe that just because someone is against the relations between the sex industry and women does not mean that that person is a right wing Christian. A person like Larry Flynt, who will print pictures of mothers and sisters being fed into a meat grinder, or a woman strapped to the hood of a car like a dead deer, is held up as a folk hero. While someone against pornography is called a prude and is ridiculed and made to feel terrible for expressing a different point of view.

Todd: It's like you're not allowed to have a reasonable outlook on this issue.

#### SKRATCH: DO YOU GET GRIEF FOR YOUR BELIEFS IN THIS AREA?

Chris: It's constant. Not to your face, but behind your back, especially with the advent of the internet. It gives a whole new venue for that. But it just bounces off us.

Todd: It bothers us sometimes.

Jord: We wear thick skins.

It's the same themes, just ten years down the road. We're more experienced in choosing what we want to promote. Our intentions were good at the beginning and still are.

#### SKRATCH: WHEN YOU TOUR WITH OTHER BANDS, DO YOU CHOOSE THOSE WHO BASICALLY HOLD THE SAME VIEWS THAT YOU DO?

Jord: This is our first tour with three bands. We did choose people who are on a similar page.

#### SKRATCH: DO YOU FIND THAT YOU ARE WRITING ABOUT NEW THEMES, NOW THAT SOME TIME HAS ELAPSED SINCE YOUR FIRST RECORD?

Chris: It's the same themes, just ten years down the road. We're more experienced in choosing what we want to promote. Our intentions were good at the beginning and still are.

#### SKRATCH: YOU GUYS ARE STILL CANADIAN CITIZENS I ASSUME.

All: Yes.

#### SKRATCH: MANY OF YOUR SONGS FOCUS ON AMERICA, NOT CANADA. WHY IS THAT?

Jord: America is like a template that can be applied to most Western industrialized countries. I don't think the rest of the world is better. We just use America as a case study. America is a military industrial complex that supports governments in other countries that border on totalitarianism. And Canada just goes along with it like chickenshits. A lot of what happens in America goes against all the principles and rules in the Constitution. Military force and business dictate. The U.S. is a war economy, whether it's officially at war or not. The CD-ROM portion of the album by Ward Churchill is about the Black Panthers and how the government crushes dissent.

#### SKRATCH: HOW DO POLITICS IN CANADA COMPARE WITH THOSE IN THE U.S.?

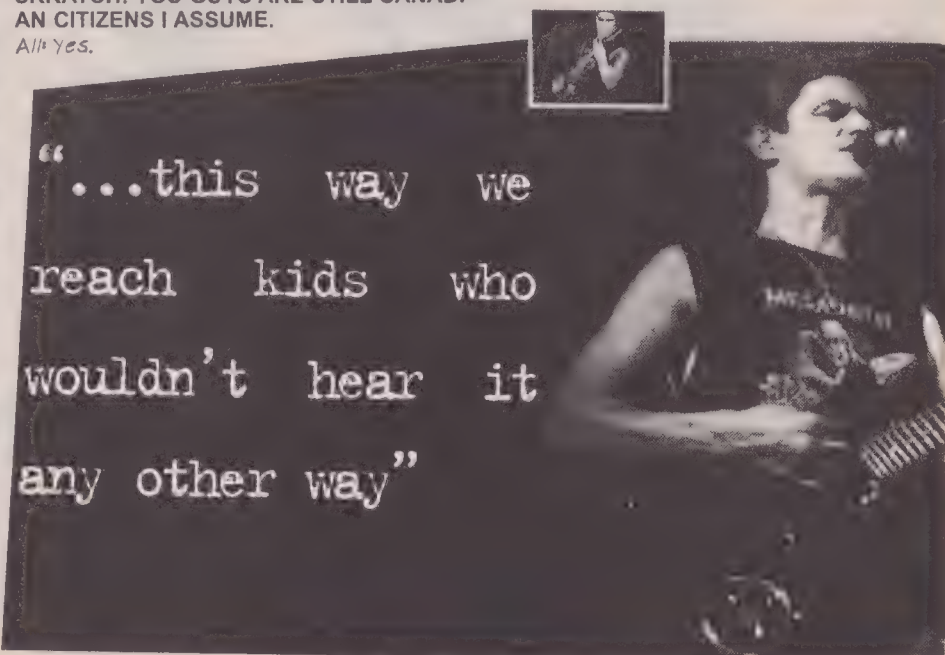
Jord: In terms of abortion, it's less of a large scale issue. There's more of a powerful conservative Christian lobby here. In terms of choice and safe abortion, our politicians don't seem to have to take a particular viewpoint to get elected. In Canada, though, women are still consistently underrepresented in politics and the business sphere. It's still a white man's game.

Chris: There are lots of real and important issues, but in the U.S., election politics get limited to these core issues. With the attention all focused on those issues, other things go unchallenged. There's very little difference of opinion. It's pretty much pro business and more pro business.

#### SKRATCH: DO YOU FIND A MORE POSITIVE RESPONSE TO YOUR IDEAS IN DIFFERENT PARTS OF THE U.S.?

Jord: I think it's more racist and homophobic in the south.

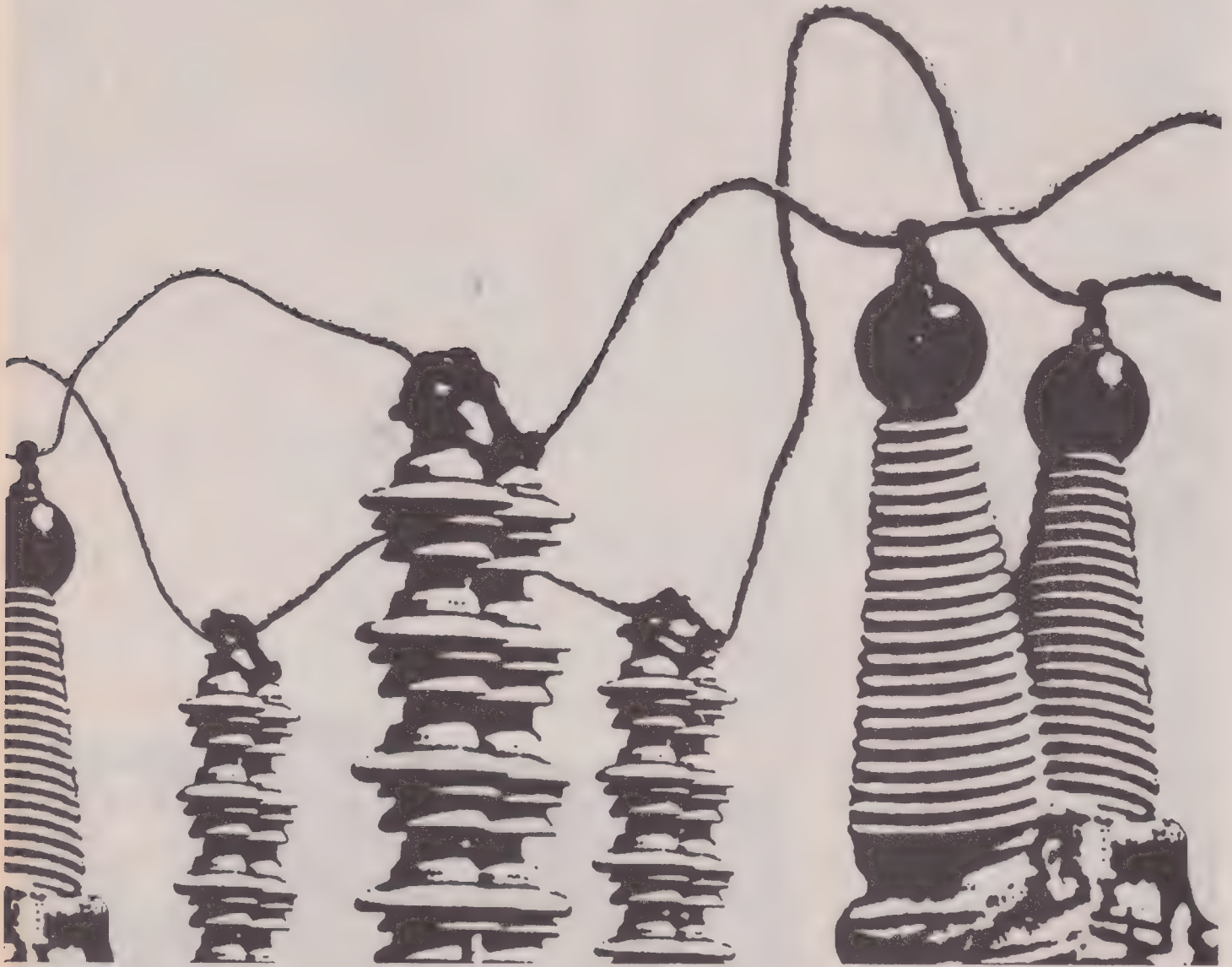
Chris: We played Birmingham twice with a very positive response. We also played Texas and Tampa, and they were all OK. Our worst experiences have been in L.A. and in Eastern California in the Bakersfield area. But I wouldn't want to generalize and paint those areas with a broad brush. Our show in L.A. last night was fine, though kind of boring.





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# FLOGGING MOLLY



Interview in New Orleans with vocalist/guitarist Dave King  
By Liz Ortega w/ special guest  
Jen Snay aka Skratch 1 and Skratch 2



My trip to New Orleans not only consisted of drinking insane amounts of booze, colorful beads, and watching out of shape people showing their unmentionables in hopes of acquiring my feather boa--but I was fortunate to be in town for a sleek performance by California's Irish punk overlords, Flogging Molly. Combining the traditional happy drunk sounds of the Irish, with the disorderly conduct of punk rock and tightly lacing the two with transfixing lyrics that deeply infiltrate the soul--Flogging Molly stand and deliver their heartfelt songs with passion and spirit. Since their first release on Side One Dummy Records, Swagger has become a household favorite amongst fans and local pubs everywhere. Outside the shabby Mermaid Lounge located in New Orleans' Warehouse district, we met with vocalist/guitarist Dave King and engaged in an eloquent discussion about his personal life, his astounding band, and toilet bowls.

**SKRATCH1:** Ok, where were you guys the night Shane McGowan performed at the House of Blues in Hollywood? The main reason I went to that show was to see Flogging Molly!

**DAVE:** We were on the East Coast...we couldn't do the show because I had a ticket to fly back to Ireland from the East Coast. It was financially impossible for us to do it. We would've had to pay for our own ticket to fly back to do the show and there was no way we could do it

**SKRATCH 1:** Well, I was certainly a stick in the mud when I realized you guys were not playing. I wanted my money back!

**DAVE:** I was really upset by that...I've always wanted to play with Shane--for years! But there was no way we could do it. It would have been a great thing...we could have played forever and had a fucking great time. It would have been a beautiful thing...I was really disappointed.

**SKRATCH 2:** You guys should play at the Doll Hut in Anaheim again. That show was so much fun.

**DAVE:** Oh, yes! We will be playing there again. What is so great about this place, The Mermaid Lounge, is that it's so...

**SKRATCH 1:** It's so up close and personal.

**DAVE:** Yeah, we needed that tonight.

**SKRATCH 2:** Do you enjoy playing bigger shows or smaller shows, like the one tonight?

**DAVE:** You know, it's not even a question...it really doesn't matter to me at all. When you've got such a big band, members wise, and you're playing on a big stage, you feel like 'Ok, if I swing around here, I'm not going to knock a fuckin' fiddle out of somebody's hand.' So, here--it makes it more intense. It's more in your face and I enjoy that, too.

**SKRATCH 1:** Your fan base has grown impressively over the years--how do you feel about such a positive response from so many people?

**DAVE:** I'm not even aware of it. Everything that I seem to do in this band destroys the hell out of me. We got together in a bar... we met each other at Molly Malone's...

**SKRATCH 1:** How long ago was this?

**DAVE:** A little under four years ago. I was looking for a bass player and Nate played bass. I met Matt there, I met Bridget there, and I met George there. Bob was like "Well, I play Mandolin a little bit--if you're looking for a hand. I'm not the greatest Mandolin player in the world but I know I can do it." And he's still here. These songs were more from frustration...for so many years of my life. I didn't deal with the harsh realities of life. Then I started to write these songs and it starts to affect people. Of course, myself, worst of all...I couldn't believe I could actually do something like that. Like at the Glass House...I walked into the place for sound check and I was like 'Holy fuck! This is a big place! We've bitten off way more than we can chew, here.' So, I went down and had a few beers and I didn't want to get there till fuckin' 5 minutes before we went on, because I didn't want to see the catastrophe. I walked in and I was like 'WHAT!' They all knew every fuckin' word that I was saying. I couldn't believe it...even though I see it, I just don't believe it. It's overwhelming to me.

**SKRATCH 1:** Your songs are very personal and people can relate to the same emotions and frustrations that you're experiencing--through song.

**DAVE:** The songs are very personal to me...my father, who has been dead for a hell of a long time, is the inspiration to a lot of the songs. I would be on stage, singing a song and I think 'Jesus, does he hear what these people are doing right now?' They're singing about him, about a man that they never knew and that just blows me away! That's like, oh man! I saw two guys in Houston in the crowd and we were doing 'The Likes Of You' and I could see one guy holding the other guy up. He wasn't drunk, he was crying during the song. His eyes were all red and tears were rolling down his face. Obviously, he had a similar situation. I think that was a great lesson to me. I've



been in so many bands before...so, I never personally could sing about what affected me in life. I was leading a very mediocre lifestyle. I didn't know what pain was and I didn't want to go there. That's the great thing about Flogging Molly...I might write a song on a table in my house, bring it into the band, and they turn it into Flogging Molly. Then we bring it out and it's a great thing. I'm very lucky.

**SKRATCH 1: Flogging Molly--an interesting name. What brought on that idea?**

DAVE: Well, the real meaning behind the name, as I said we played Molly Malone's for a long time, and we felt like we were flogging it to death. So, we basically called it Flogging Molly. Then I started thinking about it and Molly is always associated with being Irish and it's almost like we're flogging or trashing Irish music in a way. That's where it came from...fuckin playing Molly Malone's every Monday night. Shit, can we drink on the streets?

**SKRATCH 1: This is NAWLINS, baby! You don't even need a paper bag for your booze!**

(Laughter)

DAVE: I really like the neighborhood. I think it's cool. This area reminds me of Dublin, where I came from. [There are] lots of buildings that have been turned into apartment buildings. I moved here (United States) about ten years ago. America, to me, definitely opened the gates...emotionally. Here, you don't feel trapped into being a certain way.

Back home, in Ireland, I felt unless I was doing a certain thing...it was very constrictive. I was in a band...

**SKRATCH 1: Would this be the "hesher" band you were in?**

**SKRATCH 2: My friend has a record and he showed it to me...you guys had long hair.**

(Laughter)

DAVE: That was a band called Fastway--a heavy metal band from England.

**SKRATCH 1: Did you wear spandex?**

DAVE: I NEVER WORE SPANDEX! I wrapped tin foil around [it], though.

(Laughter)

DAVE: I was a kid, about 18 or 19 years of age in Dublin, and it was like, what am I going to do here? Do drugs for the rest of my life? So, the guitar player for Motorhead, Fast Eddie, left and he was looking for a singer. It was big news in the papers. So, I said to my mother 'This could be my way out, if I could get a tape over to Fast Eddie.' So, I was in a band in Dublin, a really good band, and we made a demo tape. Me and my mother sent a demo tape to Fast Eddie. A couple of weeks later, I was in town doing some drugs, came home and my friend was at my mother's flat on his pushbike. He says, "Fuck, Fast Eddie just called about ten minutes ago. You gotta get on the cross bar and fuckin come back up. He's gonna call the house again." So, I got on the cross bar and we cycled up to his house. Fast Eddie called me and invited me over to audition and I got the gig. It was amazing. That's when the whole heavy metal fuckin thing started. We went on tour with Iron Maiden. It was unbelievable. It was a dream.

**SKRATCH 1: Are you sure you didn't sport the spandex?**

DAVE: I think my legs were a little too skinny for spandex. I used to wear green Levi stretch jeans. I can't believe how many people come see Flogging Molly with the fuckin album. They ask me to sign them! That was

a phase in my life, and I was starting to discover different music. I got into a heavy rock band and I've always wanted to experiment in music and I never had an opportunity to express myself in that way. Moving to America opened me up to all my influences. I mean, when I was a kid, we had one room in the house and we had a piano. Every Saturday night, my mother would be there with the accordion and the piano and I would be singing. It was fuckin amazing...it's almost like I want to go back there.

**SKRATCH 2: Has Flogging Molly played in Ireland?**

DAVE: No, it's a very scary thought. Bridget, who practically lives there, thinks it would be great. But I have too much baggage from there...it would be too hard.

**SKRATCH 1: Well, maybe you can go back to your metal roots.**

DAVE: Yeah, we'll get an electric fiddle!

**SKRATCH 1: It must be tough, for Bridget, being the only female in the band.**

DAVE: We're like a family. We live with each other for most of the year. I couldn't imagine her in another situation...she's like a sister to us. We protect her and we look out for her. She's pretty rowdy herself. Her demeanor is very quite, but she can fuckin rock it! The thing about Bridget is her first love is the fiddle, so that's all that matters to her. We all are what we are. We really love what we do.

**SKRATCH 1: The Warped Tour surely opened many**



"The songs are very personal to me...my father, who has been dead for a hell of a long time, is the inspiration to a lot of the songs. I would be on stage, singing a song and I think 'Jesus, does he hear what these people are doing right now?' They're singing about him, about a man that 'they never knew and that just blows me away!'"

**eyes and exposed the band to a larger audience. Did you play for the entire tour?**

DAVE: Yes, we stayed for the entire tour. That was the beginning of the whole eye-opener thing. I always felt like 'Well, how are people going to react in a situation like The Warped Tour?'

**SKRATCH 1: This year featured a very diverse showcase. I was surprised to see bands like Texas Terri and Flogging Molly performing.**

DAVE: Well, that's what is so good about the Warped Tour. It's branching out to all avenues. Kids are a lot more open to more situations. We had so many 10 year olds and 11 year olds coming up to us and asking, "What's that thing that guy is playing?" They don't even know the name of it. They just know that they liked it. It was very nice and very, very positive.

**SKRATCH 1: When's the next record coming out?**

DAVE: We have a few good songs for the next album. I mean, I don't know what the right thing is going to be. So, if [they] think we're going to be ready for a third [release], I can't say. I can't say 'Yeah, we're going to have an album written by the end of April.' That's not the way it works. It's got to be the best representation of Flogging Molly.

**SKRATCH 1: Are you releasing on Side One? How many albums do you have, by the way?**

DAVE: Absolutely! We've got the Live album that we recorded at Molly Malone's. It's not the same band...the band we had was breaking up. We made it so [we] could maybe raise some money to do Swagger. We couldn't get the money from anywhere. There are a couple of songs I'd like to do again, because there was only

one mic...it was a great atmosphere and all that... The interpretations are completely different now and I would really like to do some of those songs again because they deserve the chance to be heard.

**SKRATCH 2: Are you the main songwriter?**

DAVE: For now...because the band was just getting together at that point, I had the songs written already. When I bring the songs in they change a lot and because the band has been on the road for a year, everybody is on the same wavelength. I don't think I could sing anybody else's lyrics. I think for now, I still have a lot of fucking venting to do. I'm not a prolific songwriter--I can't sit down and say 'Okay, today I'm going to write a song.' It's not going to fuckin happen. I can write a song in twenty minutes, but that could be it for a while. I haven't written in a while...when you've got 5 in one room in a hotel and 5 in the other... Don't let Motel 6 hear you!

**SKRATCH 1: Shit, don't ever stay at the Empress Hotel in New Orleans! We almost stayed in a whorehouse!**

**SKRATCH 2: Yeah, we made reservations over the Internet at this place and it was 50 bucks a night. What were we to expect for 50 bucks!**

**SKRATCH 1: Man, I was not going to stay in that crack house! Luckily we found a very nice place a few blocks away.**

Could you imagine two respectable skanks from Long Beach, CA, staying in a cracked out whorehouse? The horror!

DAVE: Fuck! Oh my lord! Where is it again? (Laughs) Last time we played here at the House of Blues, we stayed in a hotel across the street.

They gave us special rates. But now, we're at the Days Inn with no hot water.

(Laughter)

**SKRATCH 1: When are you coming back to California?**

DAVE: The 18th of February. The things you thought you'd never miss. It's a drug, you know? When you're at home, you're itching to fix that drug again. And when you're out here, you're thinking about home...like going into your kitchen and cooking up dinner.

**SKRATCH 1: Well, I know I want to go home now.**

DAVE: And there's nothing like sitting on your own toilet...

**SKRATCH 1: Oh, yeah!**

DAVE: That's the best! With a good newspaper...

**SKRATCH 1: Or a copy of Skcratch Magazine...If you run out of toilet paper, you can just rip out a few pages and wipe your ass with it. Makes an excellent alternative to Charmins toilet paper.**

(Laughter)

DAVE: You know, my wife says to me "How come when you come home, we run out of toilet paper? What are you doing in there?"

**SKRATCH 1: Tell her you're writing songs for the next album!**

DAVE: 'Don't you understand what comfort is? I'm sitting on a toilet bowl, woman!'

(Laughter)



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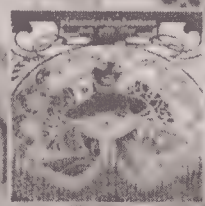
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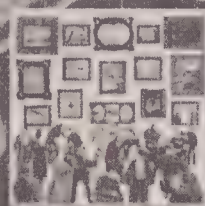
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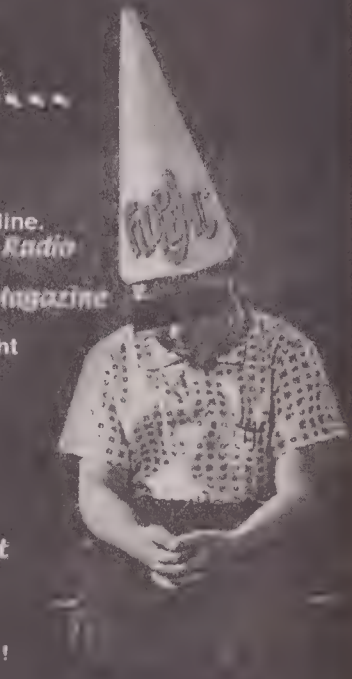
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# ALKALINE TRIO

Interview with Matt Skiba (guitarist/vocalist), Dan Andriano (bassist/vocalist) and Mike Felumlee (drummer/vocalist)  
By Drew Baker

Hailing from the Windy City of Chicago, three-piece pop-punk band Alkaline Trio prepares to unleash their third full-length album on Vagrant Records. Alkaline Trio over the last few years, have made quite a name for themselves, having released 2 EP's, 2 albums, and a handful of 7 inches. Not to mention being on multiple different compilations, such as Mailorder is Fun and Living Tomorrow Today (Coming out on Asian Man Records in

ago... yeah.

Matt: We all played in bands that knew each other and we all kind of grew up together.

Skratch: What other bands have you played with over the years?

Dan: I was in a band called Slapstick, when I was about 16 or 17, and that's how I got to know Matt. He was in a band called Jerkwater a couple of towns over. Matt: I was in Lovely Lads and Jerkwater.

Skratch: And Mike was in Smoking Popes?

Matt: Yeah Mike was in Smoking Popes. Dan: Yeah we would occasionally play

So I'd say the place is thriving currently.

Skratch: What do you guys think about the current music nowadays in general, especially with the creepy rise in boy bands and Total Request Live??

Matt: Whoa, I don't know. It hasn't really had any sort of effect on us, so it's really hard to feel one way or another about it. It doesn't really bother me. I think it's kind of entertaining. Like, you're flipping through T.V. and TRL is on... it's like hilarious to watch those people and try to figure out if it's real or what's going. That shit is like it's another planet. It's funny to

by playing with these guys (pointing to Matt and Mike) and influenced by what they do and stuff like that. I think our songs are more influenced by stuff that happens to us as opposed to stuff we listen to. I know that sounds like a totally cheesy thing to say, but it's kind of true. Our musical tastes are pretty different and diverse, between the three of us, and they are all pretty broad. I think that works pretty good.

Matt: I like pretty much everything that they like... except for Creedence.

Dan: Fucking Creedence rules!

Mike: I don't like Creedence.

Matt: Oh, you don't?

**"I think, if people can do drugs, and enjoy drugs, and still get what they need to accomplish accomplished, and it**



**doesn't get in the way of their life and their happiness... then you should use it your advantage."**

(line). I had a chance to catch up with guitarist/vocalist Matt Skiba, bassist/vocalist Dan Andriano, and drummer/vocalist Mike Felumlee at their hotel when they were in town for a video shoot. Excluding the wind, which actually forced me to cut out a question or two when typing up the interview (due to the fact I couldn't understand anything) it was a nice day. So we took the conversation to the pool...

Skratch: It seems that every member of your band is a veteran of the music scene, coming from multiple different bands. How did you guys come to lineup that you guys have now?

Dan: We all knew each other I guess, since we were pretty young. Since I was 16 or 17 or something. We were all in different bands from the same area. I wasn't really doing much and Matt asked me to start rocking with the Trio. And Glen was in the band at that time and then we got Mike about a year and a half

ago. We all played in the same towns, Elgin and Crystal Lake, Suburbs. Suburb Scenes.

Skratch: It's funny, almost everything that I've heard from the Chicago music scene has been really good. What can you tell me about the scene in Chicago? What is it like?

Matt: When I was growing up, going to punk shows, we used to go see Naked Raygun, Pegboy, and Sludgeworth, which are some really good punk bands from the 80's and 90's. Also, Screaching Weasel. All those bands, I think, were especially inspiring to me. Like, I totally fell in love with those bands, going to those shows, wanting to be a part of it. I just think there's continuous good music coming out of Chicago. There's tons of other good stuff, but those are my main influences from Chicago. The shows are just growing. So many people are going out to see music and the shows just keep getting bigger and better. It's awesome,

watch.

Skratch: For sure. What would you guys like to see happen with the Alkaline Trio??

Matt: Really, I'm surprised we've done as well as we have. I'm pretty psyched about where we're at. If it stopped tomorrow, I'd say it was a success. We definitely want to get our stuff out to as many people as possible and do it in ways we're comfortable. I'd pretty much say I'm super content, but if more people wanted to come see us, I wouldn't complain either.

Skratch: I understand that completely. We talked a little bit ago about how the Chicago scene influenced you, what are your musical influences? What do you listen to?

Dan: I listen to a lot of different stuff. It's hard to say. I don't think the songs I write sound a lot like the music I listen to... maybe a little. I think I'm more influenced

Dan: I can't believe that you guys don't like Creedence. That's some of the most heartfelt rock and roll ever. It's soul.

Matt: I'm just not into it but I like everything else. I'm really into the Rollins Band. Dan and Mike like to get pissed off. Like driving. I listen to that song "Liar" and get super amped. They get bummed out.

Mike: It's all we hear everyday. Every morning starts with "Liar". I hate it. (Pause for laughter)

Skratch: How do you think your music has changed, if at all, since your 7 Inches or For Your Lungs Only?

Matt: When we started the band, it was me, and two other guys, so I think the band obviously sounds different. I think it sounds way better and way tighter just in a different way. It's grown into a kind of a different band. I think we're always just trying to get tighter and louder, or whatever.

Dan: I think it gotten a little simpler, like



technically, I think that works. It's become a little bit more melody based. It seems more like a melody (response) to me.

Mike: Its like simpler, but the arrangements are a little more thought out. But that usually ends up being simpler.

Dan: Yeah

Matt: There's a lot more meandering in the original stuff. Now it's tighter and to the point.

Dan: Yeah

Matt: And lyrically, much stronger.

Dan: Yeah

**Skratch: Speaking of lyrics, you both (referring to Dan and Matt) sing on different tracks on all your releases. Do you write your lyrics individually or do you collaborate at all?**

Matt: Sometimes we'll collaborate. Like sometimes we'll play a song for each other when we're sitting around and we'll give each other an idea, but that hardly ever happens. Me and Dan have collaborated a little bit, but usually we just have the songs and arrange them accordingly. The lyrics usually stay pretty much the way they were written down.

Skratch: Your lyrics are really well writ-

are a lot of references to alcohol and... ummm.... Other substances, let's say...

Matt: Like marijuana??

**Skratch: You know... other substances...**

Matt: Horse Tranquilizers??

(Laughing)

**Skratch: What are your guys' views on drug use??**

Dan: I think its, uhhhh...

Matt: ummm...

Dan: I think it's uhhhh.... shit. Damn, it's not a difficult question to answer

Matt: Yeah, it's not like you're gonna get enjoy drugs, and still get what they need to accomplish accomplished, and it doesn't get in the way of their life and their happiness... then you should use it your advantage. But if it becomes a disadvantage and starts taking away from your ability to do things, then you should stop or time to not ever do it. It's a total personal thing. We like drinking and hanging out, but we wouldn't tell anyone to go smoke pot, or its cool to get wasted. It's a personal choice. I think it's

not that people...

can pretty much say about it.

Dan: I kind of feel the same way. We have a new song called "Bloodied Up" that I really like. It's about a friend of ours. I'm really into that song right now.

**Skratch: What do you guys hope people will take away from your music?**

Dan: It's funny. I was talking about this with my friend last night. His name is Brendan. It's interesting what people will read out of your lyrics. He just wrote some songs and I was telling him what I thought about the lyrics. I think they are really good, but I had a lot of perceptions, way different than what he meant. And it was way interesting. We talked for a long time about how fucking cool that is. So many people will see so many different things in your words, like if it pertains to something that's going on in their life, then that's fucking great. Like if it makes them feel better or makes them think of something, really unintentional on our part, I think that's really cool. Whatever you want to get out of our lyrics, go for it.

**Skratch: For me, personally, a couple of songs that I identify with, that I can think of off**

anyway... it's the "Stupid Kid"

Dan: Can't bring any of his pedals. Was limited to a volume pedal. No whammy. Fuck.

Matt: I got outvoted. But anyway...next question.

**Skratch: The new album is being released on April...**

Matt: April 3rd.

Dan: We recorded like 10 years ago and

it's coming out now.

Matt: Vagrant put that shit out quick.

Dan: We didn't get them the record until January and we recorded it in October.

**Skratch: Damn. That's a chunk of time. How did you guys get wind up hooking up with Vagrant?**

Matt: Rich called us and asked us to do some touring with Face to Face. Rich manages them and the Get-Up Kids and co-owns Vagrant. He asked us if we wanted to do shows with Face to Face. We said absolutely. And when we went on tour, Rich came out and we met him. He had one of their workers, Kevin, tour managing for Face to Face. He started talking to us about Vagrant and we got to be friends with other people there and friends with Rich. We started hanging out



tee.  
Matt (left)  
Dan (center)

**Skratch: At the same time, they are really dark, and tend to focus on the negative. Maybe I'm reading them wrong.**

Matt: Yes.

**Skratch: Would you guys consider yourselves optimists or pessimists?**

Matt: I'm an optimist, I would think. There's always dark things going on with people and there are certain feelings you don't want to feel all the time, and its kind of like getting it off your chest and playing, instead of jumping around and screaming about it. Kind of gets it out.

**Skratch: I understand that...I've always considered playing music as like, therapy.**

Matt: Yeah, exactly. And it's easier to write about things that are on my mind in a negative way or a negative outlook. I definitely have a negative outlook on certain things, but as a whole, I like to stay positive and appreciate being here. But it's good to get the dark out.

**Skratch: I agree. In your lyrics, there**

have it. Hopefully we won't get taken to jail for thirty years over it.

Dan: Yeah that stuff can be good, but I've seen too many terrible things happen to good people. You gotta know what you are doing, I guess. It's bad to have too much of anything.

**Skratch: When you guys write are you primarily sober?**

Dan: I usually am. When I'm drunk and I start writing something, I'll get to a point and forget the stuff I started writing. It gets silly. Sometimes I'm not sober

Matt: Marijuana usually helps. Sometimes, booze helps me write songs... It just kind of comes out a little easier, being a little bit less inhibited. But I'd say for most part, I'm a straightened arrow, writing songs. And when I come back to them and look at them sober, it's usually weird, anyway, so I have to change them.

**Skratch: From everything that you guys have put out, what songs are the most meaningful to you?**

Matt: I like them all. One doesn't mean more to me than other ones. That's all I

the top of my head, are  
"Message To  
Kathleen" is great and "Radio" too, I love the chorus.  
Matt: "Radio" is fun to play.

**Skratch: I so understand those feelings...** So, you guys are in town shooting a video for the new album. From here to Infamy. What song is the video for?

Matt: It's called "Stupid Kid".

Mike: The fourth song on the album, I think.

Matt: There was this hug guitar solo thing I did like for 3 minutes of me just ripping. When we sent it to Rich, he thought it was a little too hot. They had to cut off the solo so they could make the video but maybe we will release it later.

Dan: They didn't want kids to think we were doing an Aerosmith thing. The solo really was insane. It would just throw kids off for our new record on Vagrant. It would be a mess.

Matt: When we formed the band, we wanted to have Dan and Mike as the players and I was like the lab guy. We didn't really want anyone to know that actually I make Ingwie look like...

Dan: Dog shit.

Matt: Dog Shit. I'm sorry but...yeah....

with them whenever we were down here, when they came out to our shows just to let us know they were interested in putting out our records if we wanted them to. We were in the midst of giving Mike Park another record, the Maybe I'll Catch Fire record. And umm.... umm....

Dan: And when it was time to do our next record it was that time again.

Matt: Yeah.

(Laughter)

Dan: Get lost?

Matt: Yeah, I got sidetracked for a second. This really weird thought popped into my head. But anyways, so yeah, we gave Mike that record then we waited a year. Then we signed to Vagrant. Mike was really supportive of it. He knew that they were going to be able to do a really good job for us.

Dan: They've done us tons of favors and been really cool to us, so when we started looking for different labels they were kind of an obvious choice for us. We've been pretty stoked ever since. It's  
it's GOOD.

**Skratch: One thing that has always impressed me about the Alkaline Trio, is your ability to release material so quick...**

Dan: It seems slow to me... But I guess,



right now with a 7" and a record out, that's pretty good. That's a lot of stuff at once. Mike: Usually the major labels band's is like two years or every year. It seems slow if you play a song two hundred times before there's another record. Dan: And that gray record with the tape on it... Matt (grabbing cassette recorder): I hold this. Dan: Thanks dude. That one came out to when Maybe I'll Catch Fire came out, but that stuff had already been out. So, it gave the illusion that we got a lot of stuff out I suppose, but in this reality... in this reality... (Trailing off) (Laughter)

**Skratch:** How did you guys get hooked up with Lookout Records for the 7", Hell Yes?

Matt: A couple of our good friends from Chicago. It was our booking agent Michael and our friend Jacob, who now lives in Oakland and works at Lookout. He went out there and started working for them and Michael, who's friends with the people that own Lookout, said they were interested in hearing our band or whatever... or liked the band. I don't remember exactly. But Jacob started working for them and came up with the idea of putting out a 7", because we were going to have tracks leftover from doing the record. So we just started corresponding and got to be good friends with them. And they put the 7" out for us. It was just a fun thing. I've always wanted to work with Lookout. I think it's a rad record label. There was a lot of stuff that influenced me a great deal that came out on the label. So we're like totally honored to do something with them. And they're really cool people. They have a really good time running their label. They do it really well and it's awesome.

**Skratch:** Is there anything we can expect from the Alkaline Trio in the near future??

Matt: Well, we'll be out on tour April 30th through May 9th we'll be out with Blink-182, just doing major cities. I think it's like a fifteen-dollar ticket, which isn't too bad. Then we're doing a Vagrant package tour with No Motiv, Dashboard Confessional...

Dan: Hot Rod Circuit

Matt: Hot Rod Circuit, and I hear the Anniversary might be on some of the shows maybe. Hopefully. That goes all over the U.S.

Dan: That's gonna be a lot of fun.

Matt: And then we are doing the Plea for Peace/Take Action tour in August with Hot Water Music and International Noise Conspiracy. I think Dillinger Four are doing some of it. I don't know. It's still being planned out, but it'll be super fun. Us, Hot Water, and International Noise Conspiracy are for sure though.

**Skratch:** Those sound cool. Um, I got a random question I meant to ask you guys earlier, where does the name Alkaline Trio come from?

Matt: When we were trying to think of a name we wanted to be the "something Trio". And we just opened up a dictionary and got to Alkaline. We thought it had kind of a ring to it. So we called it the Alkaline Trio.

**Skratch:** That's funny. I was picturing something a lot more complex. Looking forward, to the next few years what can we anticipate from the Alkaline Trio?

Mike: Total Request Live...

(Laughter)

**Skratch:** Are we going to see you with Carson Daly?

Mike: Airplanes... Cheerleaders...

(Laughter)

Mike: I have a plan to sellout by 2002

Matt: Mike has it all planned out.

(Silence)

Mike: I don't know...

Dan: No, that's...

(Laughter)

Mike:

Matt: Global Choppers, Sea-Doos... We're going to have Sea-Doos in our videos...

Mike: You'll see us on cubs.

Matt: I'm going to be driving a cigarette boat with like a Cuban in my mouth with some goes.

Mike: Oh no. Strike that.

Matt: Nah, dude. That's what I want... Just tell the A&R guys "Yes, this is what I want now". You dug your own grave mister.

(Laughter ensues)

Matt (after long pause): We're just going to keep putting out records and keep touring. We're going to keep doing what we've been doing.

**Skratch:** Rocking? (for lack of a better word)

Matt: Try.

**Skratch:** That's cool. Do you have any final thoughts or comments?

Dan: Well, thanks if you come to our shows. That's nice. Our fans are nice. That's all.



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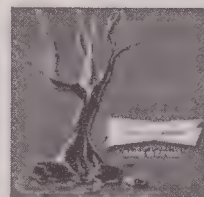
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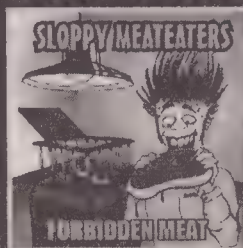
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Text & Photos: Ashley Decker

#### INTERVIEW WITH DAMON

THOUGH FROM TEXAS, THE BAND HAS MADE ITS FAME HEAR IN CALIFORNIA. FOR THE PAST FEW YEARS, THE BAND HAS TOURED THROUGH OUT THE WORLD GIVING EVERYONE A TASTE OF THEIR MUSIC AND STYLE. FENIX TX HAS BECOME SO POPULAR THAT THEY'VE PLAYED VARIOUS SOLD OUT DATES AND HAVE EVEN GOTTEN A SPOT AT WARPED TOUR THIS YEAR. WHEN PERFORMING, THE STAGE IS FULL OF NON-STOP ACTION AND WHEN IT'S OVER; YOU'RE LEFT WANTING MORE. MAKE SURE TO EXPERIMENT A LITTLE IF YOU'VE NEVER SEEN 'EM BEFORE AND HEAD ON OUT TO WARPED TOUR.

FENIX TX IS: WILLY (VOCALS), JAMES (GUITAR AND VOCALS), ADAM (BASS), DAMON (DRUMS).

Skratch: Starting with changes in the band, why are you now on drums? What happened to Donnie? How's your new guitarist?

Damon: I'm playing drums because it was the easiest thing to do after we got rid of Donnie. It would've been harder to teach someone else our drums than it would be to teach our guitar because our guitar is really easy and James already knew it, because he was our roadie. We had to go on tour two days later so the easiest thing to do was to have me play drums, and James play guitar and it turned out really good and we like it so we kept it this way.

Skratch: How do you like playing drums?

Damon: I like it a lot, I like playing drums better, but it doesn't matter either way to me because I'm having fun.

Skratch: How's James doing on guitar?

Damon: He's better than me, the guitar that he played on today, he built from scratch... he makes all of his guitars that he has. He's fucking awesome.

Skratch: So do you have a new roadie?

Damon: Yea, we have another roadie named James, he's badass and a guy named Neil who is really cool. I want a drum tech. Maybe someday I'll get one, but I think you have to have money to have a drum tech...

Skratch: Any other significant changes?

Damon: No, well, our new album is different, it's coming out May 22nd. It's really different; it's got a lot of old stuff and a lot of new stuff. It's all mixed up; we have to fix it though. We're trying to make it so it's continuous and never stops. Like after every song, it leads you into the next one, their little things we made up, we're just trying to make a cool album to listen to. Usually people, now a days, is just songs, we have songs, but we just wanted to make it one whole album, like Pink Floyd The Wall. The songs are fucking awesome; people will like them.

Skratch: So, you're happy with the new album?

Damon: Yea, it's my favorite thing that I've ever done in any band, I'm so proud of it, it's so good.

Skratch: How are your MCA days compared to your Drive-Thru Days?

Damon: They aren't really that different. Since we're on MCA, things are a little easier to do, but you kind of lose the ability to do some stupid shit, like we use to do. Like not care what we did on our album or anything. Like if it was offensive, or anyone got mad we didn't care, but now we have to watch what we do, so we don't get sued. I guess that's just it. We're just trying to be a good band and rock out.

Skratch: Is there anything you miss about Drive-Thru?

Damon: I miss Richard and Stefanie, they're fucking funny, and they make me laugh. They were really, really cool and good friends of ours. We still talk but not as much as we use to. I had to call Richard and Stephanie and say "What the fuck?" instead of someone else, it was cool, they use to talk shit back.

Skratch: What does it feel like to have links to bands such as Blink 182?

Damon: It's cool, those guys are good friends of ours and they helped us out tremendously and they didn't have to. They just liked our band, and that was really cool. We love them.

Skratch: How are the scenes different, between Texas and California?

Damon: I love Texas and I would love to live out there, but it's the whole band thing, out here, California,



San Diego, people are like "that's so cool, 'cuz your trying to do this" and people have respect for you, and everyone tries to help each other out on tours and stuff, that's what we do. In Houston, the people are cool and the fans rule, but the whole scene doesn't help the band do anything, instead of being helpful of local bands the people are like, "oh, you're just a local band, we're not gonna help you out or pay you". They treat you like a local band.

**Skritch:** How does it make you feel when people throw stuff up on stage?

Damon: Its cool. Usually, when you're doing it, its not because you're hating on the band, I get it. You can talk after and be like, "hey I threw this up on stage." I use to do stuff like that. I never threw shit at bands, but I

Damon: It's a legend; It's something that's half demon and owl, with red eyes. It's something [that] everyone told us growing up. It's a monster that whistles in the night, and if you whistle back, it will come up, and get you, and kill you. It's a monster. It's a Texas thing; no one else will get it and will ask, so it will be cool to tell them about it.

**Skritch:** What's the first single going to be off your new album?

Damon: I think its going to be "threesome", people already know it and it's a cool song, but there are way better songs.

**Skritch:** Is there going to be a video...or...?

Damon: I don't know. We'll just take it as it comes.

they played it on TRL. We thought it was cool. All of our family called and told us how they saw us on TV, but then they never played it again, well just at night.

**Skritch:** And the first time you heard yourself on the radio?

Damon: The first time, we were driving from Marc, from Blink, to go to a meeting for some record label thing, and he was all, "hey guys, check it out, you're on the radio", and we were all happy.

**Skritch:** How often do you get to spend time with your family?

Damon: The last time I saw my family was two weeks ago and that was the first time that I had seen them in about a year, I barely get to talked to my friends, but we have friends all over the map, so we know someone everywhere we go. Its rough, my mom is coming out next week though, so I'm happy.

**Skritch:** What's it like being a teenage heartthrob?

Damon: I don't think that I am, and I don't think any of us think that. Look at us; we do a lot of stupid shit. But if people think that, then that's cool. I don't like when people stare at me in any way, but, whatever.

**Skritch:** Anything else you'd like to add?

Damon: Just thanks, I can't really think of anything else to say.

"Since we're on MCA, things are a little easier to do, but you kind of lose the ability to do some stupid shit, like we use to do."

know what its like to be able to say, "hey I threw up a demo and they picked it up." It's cool. I think people think along the same lines, but if they are trying to hurt

**Skritch:** The title of your new album is Lechman, what does it mean?

**Skritch:** What was it like the first time you saw your video on MTV? What were you doing?

Damon: It was pretty cool, I was sitting at home and they kept telling us it would be on. We watched for like three days and thought, "god damnit, come on" and then on the Tuesday or Thursday of the next week,





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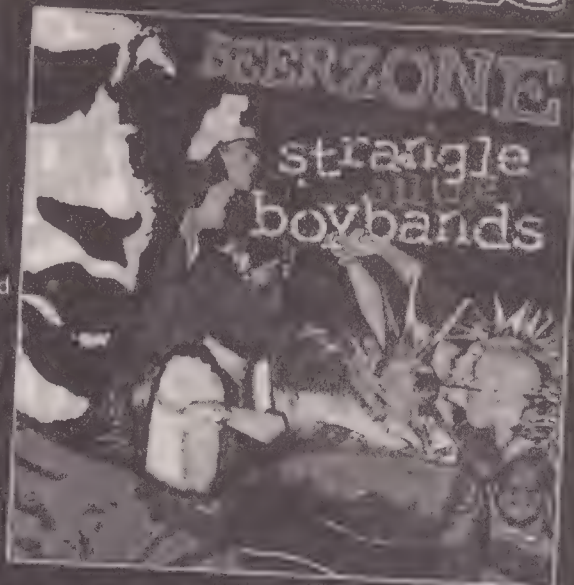
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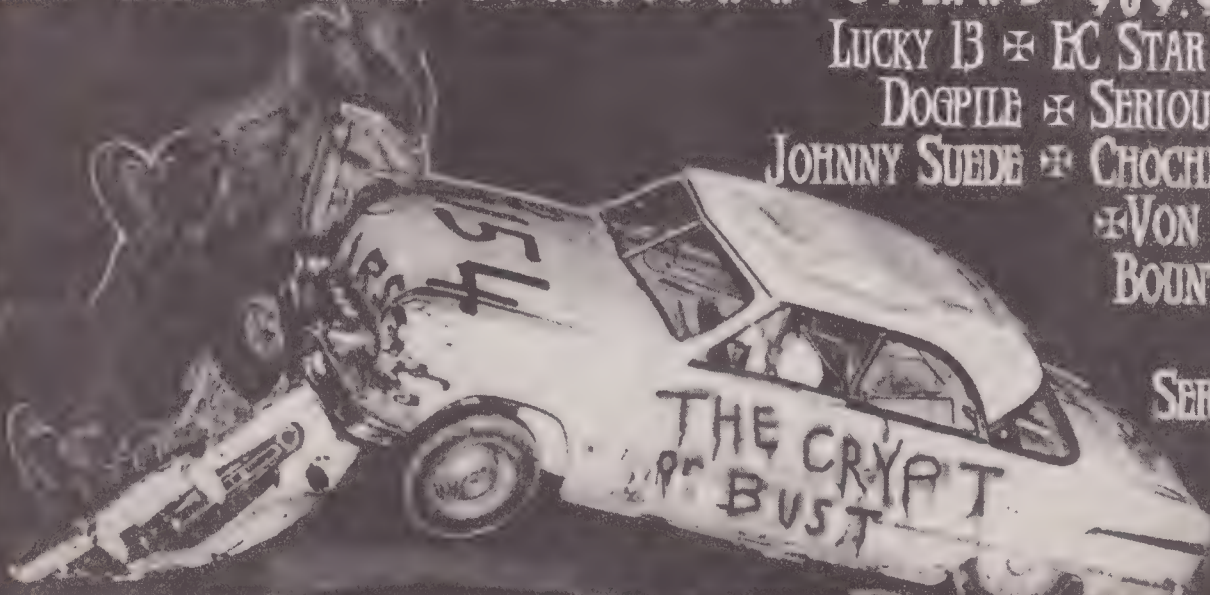
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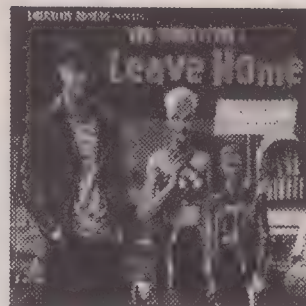
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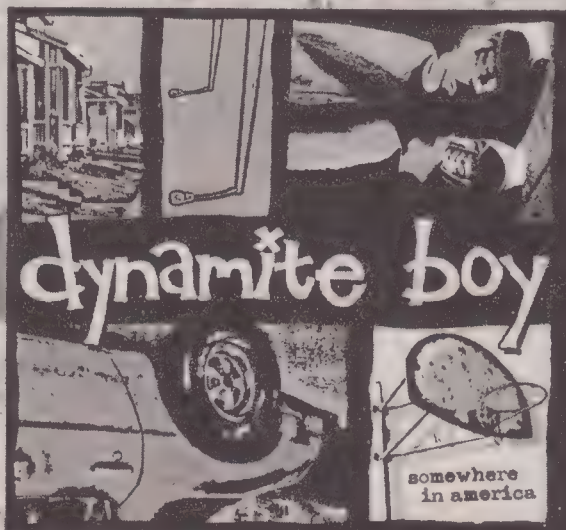
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# THE LIVING END

## THE LIVING END



Interview

w/ Scott (bass), Chris(guitars/vocals), and Travis (drums)  
By Liz Ortega

The rebellious sounds of Australia's own, Living End, continue to flood radio airwaves across the nation while millions of spiky headed teens quickly convert into mini anarchist, joyfully chanting along to "We don't need no one to tell us what to do!" The Living End first graced the US with their self-titled release on Reprise Records back in 1998--introducing Prisoner of Society, which quickly became a radio favorite. Now, they are back with another album, Roll On, which features a second radio hit. While the Living End may be the Offspring of Australia, they are rapidly gaining a strong following here in the states--taking them off the 'one hit wonder' list. No matter how much the Living End is compared to the fun, catchy, juvenile punk rock of Green Day--there will always be a unique quality that sets the Living End apart, and that is their diverse taste in music. They incorporate the likes of ska, reggae, punk, and rock n roll into each song, making them unpredictable, yet astounding. I met with the band the day after their explosive "sold out" performance at the Roxy in LA. Considering both parties were extremely hung over and feeling like shit, this interview was completed in the absence of foul odors and vomiting.

**SKRATCH: GREAT SET LAST NIGHT! IT WAS MY FIRST TIME SEEING YOU GUYS.**  
ALL: Thank you!

**SKRATCH: SO, HOW DO YOU LIKE THE US OF A? HOW MANY TIMES HAVE YOU BEEN OUT HERE?**

SCOTT: We've been out here about six times. We spent quite a few nights here in

1999--we did a couple of tours.

**SKRATCH: HOW DO YOU LIKE PLAYING OUT HERE AS OPPOSED TO PLAYING**

**BACK HOME?**

TRAVIS: Well, we love it!

SCOTT: Playing out here is kind of like going back to when we first put out those couple of EPs that we had at home. People were just starting to become aware of the band, and we started building a little bit of a following. So, it's good to get back down to that...just letting the music talk and trying to convert people rather than being at home where people already know who we are. It's good to have that hunger to let people know who we are and what we're all about.

**SKRATCH: WHAT ARE YOU ALL ABOUT?**

TRAVIS: Just playing good music and hopefully doing for people what our favorite bands do for us. You know, just make you

feel good when you feel sad and when you feel sad there's a friend to lean on. You know, something to go out and get pissed...dunk to. Music, to some people, is something they turn on in their car. For us, it's everything! Apart from my family and friends, rock n roll is the

greatest thing that I have. It's like my most valuable possession, I would say.

**SKRATCH: WHAT WOULD YOU SAY INCITES THE CONTENT OF YOUR SONGS?**

CHRIS: I think a lot of it comes from issues that we see on television or newspapers. It's just such a good place to start writing lyrics about something...some of our stuff is completely made-up. It comes from all different areas...

TRAVIS: I think knowledge is sexy! In today's day and age, rock n roll bands are a dying breed...not many bands can play their instruments well. If you look back in the jazz era or the 40s, 50s, 60s, and the 70s--they could all play their instruments well. It was the tools of their trade. The 80s and the 90s, bands just sort of got SHIT! It was all about what super model they're dating or they trashed a hotel room or they're going to star in a movie. I think we can play and we all have different influences. We mold them into one melting

pot and our lyrics make sense.

SCOTT: There's two sides to it--rock n roll is supposed to be fun, it's supposed to be dumb, and it's supposed to be young. But it's also supposed to be a bit inspirational--a lesson and a voice.

**SKRATCH: SO, WHERE DO YOU PLACE YOURSELVES AS MUSICIANS? ARE YOU TRYING TO SEND SOME KIND OF MESSAGE TO YOUR LISTENERS?**

SCOTT: I think the general message we're trying to send is that people should really be aware. Like Travis was saying, knowledge is sexy and it's healthy. You don't have to preach things to people to prove that you know things. It's just a matter of being aware and knowing what is going on.

TRAVIS: There's a very fine line...if you've got two bands of similar nature--the Dandy Warhols and Dope--the Dandy Warhols are very smart people. They sing about how much they want to "get off," you listen to the lyrics and you understand where that guy is coming from--he's had a hard day at work, he's got a shit job, and he wants to go out to a bar and get pissed. That is a smart song because it relates to nearly everyone in the world and they understand it. What I don't find intelligent is people going "Yo, hoe! Suck my mutha fuckin dick!" I don't find that intelligent and I really don't know any ladies in Australia that would just drop to their knees and give you a blowie.

(Laughter)

TRAVIS: That's just the road we stay clear of and, unfortunately, a lot of the rock n roll bands are like that.

**SKRATCH: LET'S DABBLE INTO THE NEW ALBUM...ROLL ON.**

TRAVIS: Why?

**SKRATCH: BECAUSE I SAID SO--NOW, HOW IS THIS ALBUM DIFFERENT FROM YOUR PAST PROJECTS? DO YOU FEEL YOU HAVE PROGRESSED MUSICALLY? LYRICALLY? I WANT TO KNOW IF YOUR VIEWS HAVE, FOR A LACK OF A BETTER WORD, MATURED WITH EACH RELEASE.**





**SCOTT:** Maturity in rock n roll is debatable--rock n roll is supposed to be young and on the edge and immature. But musicians like to think that they understand their instruments and their music to "mature" their writing--I think we have progressed, without losing the juvenile side that just wants to get fucking sweaty and rock out. We still want to put out our music loud and hard and still add that fun stuff to it, but also have a little bit to say as well.

We want to do something else with our music, but still maintain that fun rock n roll vibe. I don't think we've really changed much over the past two albums, apart from that we listened to a lot of differ-

#### HOW DO YOU FEEL ABOUT THAT?

**CHRIS:** We're very lucky, you know. We couldn't be over here playing small clubs and struggling to be on the radio and stuff, but we're very lucky that we've got the advantage of having a couple of songs that people already know, so it's a foot in the door. I mean, most bands would kill for that...we probably take it for granted a little too much. Just for the record, we're very thankful.

#### SKRATCH: WHEN DID YOU ALL GET TOGETHER?

**TRAVIS:** Scott and Chris have been together for years in a Rockabilly band. In 1996...it's been five years now since I've been in the band.

#### SKRATCH: DID YOU JUST SAY ROCKABILLY?

**CHRIS:** It was just old English-neo psychobilly and old 50s stuff.

#### SKRATCH: WHAT A LIFE! WOULDN'T YOU RATHER BE DOING ACCOUNTS RECEIVABLE?

**CHRIS:** Oh yes!

**TRAVIS:** The grass is always greener... when you're a kid and you're watching MTV and you just think 'wouldn't it be great to get free cymbals. Wouldn't it be great to have a nice drum set? Everyday I wake up and get to play the drums all day.' And in theory, that's what I do, but everyday, I never see my drums so can't practice. We play the same songs--we only have 30 songs. So, even if we mixed them up it's



**"We love playing so many different styles of music--it would bore us to death if we played just one particular style of music for the whole entire album."**

ent music.

**TRAVIS:** On this album, we had so many influences that weren't going to make it on the album. It was just going to be too erratic. So, we put the songs that were going to be more in line with what we wanted the world to perceive our band as, which is a rock n roll band with varied interests. There are lots of great songs that didn't make it on the album. To a lot of people, apart from Australia, this is their first album--they don't even know about the first album.

#### SKRATCH: THERE IS A LOT OF DIVERSITY IN YOUR ALBUM, AS FAR AS MUSICAL INFLUENCES GO...

**CHRIS:** Oh yeah, we have so many different styles of songs and even the ones that we've chosen for the album, there's still a rock variation. There's the reggae, the ska, psychobilly...like a cross genre sort of thing.

We couldn't imagine doing just a straight-ahead blues album; it's just not in us. We love playing so many different styles of music--it would bore us to death if we played just one particular style of music for the whole entire album. I don't think you create any sort of originality by doing that. Some of those songs, yeah they may have a ska or reggae influence, but I don't think it's like 2

Tone Ska or Bob Marley reggae. It's just our interpretation.

**SKRATCH:** I REALLY LIKE THIS NEW ALBUM--IT'S VERY CATCHY AND GRIPPING. I DON'T HAVE THE LAST ALBUM, BUT I AM FAMILIAR WITH THE RADIO SMASH HIT PRISONER OF SOCIETY. NOW, YOU HAVE 2 HIT SONGS ON AMERICAN RADIO.

#### SKRATCH: WHAT THE HELL IS 'SOCKOBILLY?' OR DID YOU SAY 'PSYCHOBILLY?'

**CHRIS:** Psychobilly--it's my accent.

#### SKRATCH: SORRY, I THOUGHT THERE WAS YET ANOTHER BRANCH ON THE MUSICAL TREE. THERE ARE SO MANY TERMS THAT PEOPLE SLAP ON MUSIC; IT WOULD BE NO SURPRISE IF SOCKOBILLY WERE IN FACT A MUSICAL STYLE.

**TRAVIS:** Yeah, that scene is really big on this side of town, isn't it?

#### SKRATCH: THAT'S LOS ANGELES FOR YOU. THE IDENTITY CRISIS CAPITAL OF THE WORLD.

**TRAVIS:** It's really...bizarre. I admire the fact that people come out here to live their dreams. At least they've got the guts to get out of where ever they live. But when they get here, they get treated like shit. People say to the women "You're too fat, lose some pounds, you'll be a great actress" or "Get your teeth fixed, Mate. You'll become a great movie star." People are so condescending here...they want the perfect image. They're so transparent. It's a fuckin joke here, but we've got some great friends here and they live here and they love it. It's just not for us. **SCOTT:** It's a different kind of rat race.

**TRAVIS:** We're really lucky to come from Australia. We've seen the world many times over and that makes us very aware. If it all ends and the band breaks up one day, at least I'll be able to say to my kids--when I have some--"Dad went everywhere and I can assure...go see the world because you'll come back loving Australia."

#### SKRATCH: WHAT DO YOU HAVE LINED UP ONCE YOUR TOUR ENDS?

**TRAVIS:** We might be touring with Green Day, doing a few weeks on the Warped Tour, hitting up Japan and that pretty much takes us up to the end of the year!

like we've done this for three years, we can't really fuck around too much because it fucks up the song. It becomes pretty mundane. My mates back home say to me "Oh, you're so lucky. You get to tour the world!" I say "What are you doing?" "Oh, we're going to the bar to get pissed and then we're going to the football game tonight. Then tomorrow we're gonna have band practice and smoke some drugs." I sit there going "I remember those days." I was broke but I chose what I wanted to do all day. Now, I'm in a rock n roll band and I can't do shit! It's pretty grueling...but I've still got a few good years in this bit. I definitely makes you want to look into other avenues...like I can't believe some of the books I've been reading. I can't read Rolling Stone again, don't want to see Jennifer Lopez's ass on the cover again--I'm sick of it. Then you start reading books or politics and stuff, because when you feel like you're just so dumb all the time, you're like 'I've got to educate myself.' Between all the heavy literature and watching VH1 Behind the Music, I'm very smart.

#### SKRATCH: OR ROCK N ROLL JEOPARDY, KICK ASS ON THAT SHOW!

**TRAVIS:** Where do they get the people that go on that show? "Oh, you're a talent scout for a major record label--you don't know shit about music, but come on the show!"

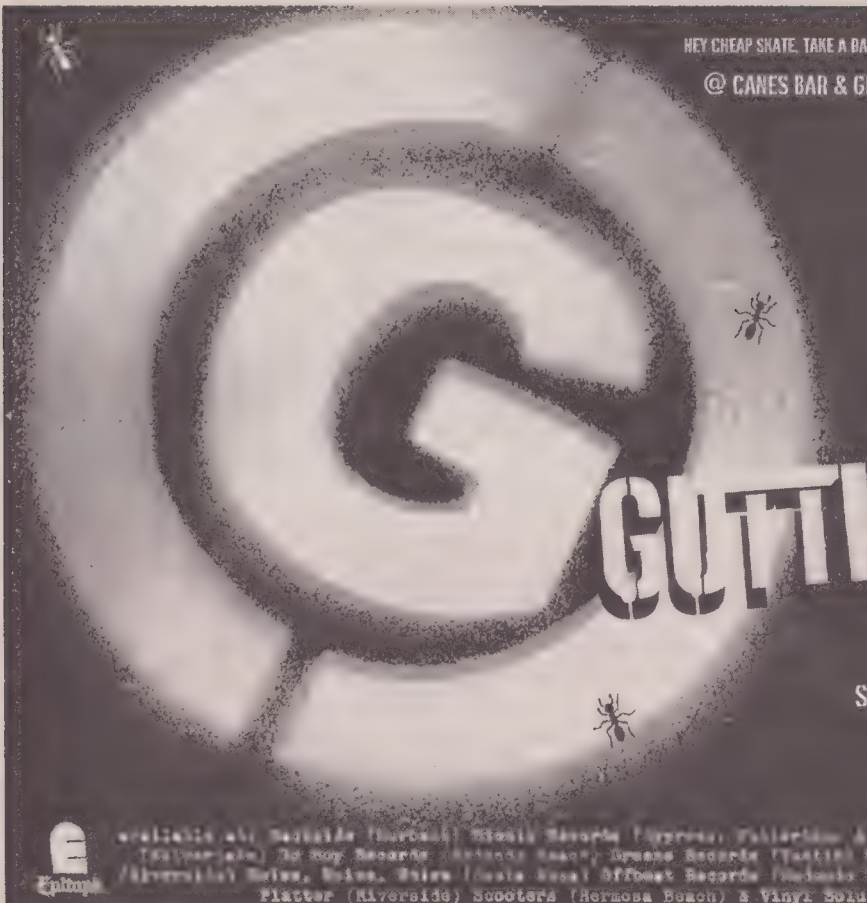
#### SKRATCH: GREAT MEETING YOU ALL AND HAVE A GREAT TOUR.

**ALL:** Thank you.

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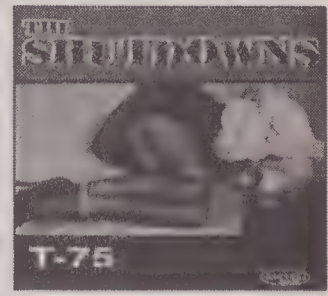
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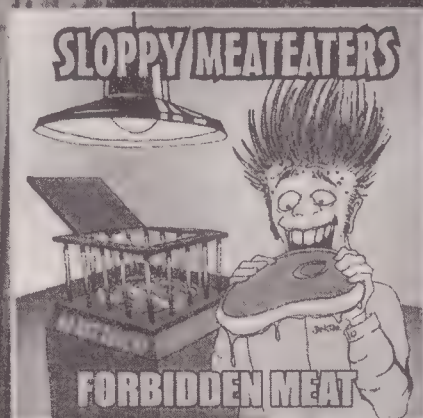
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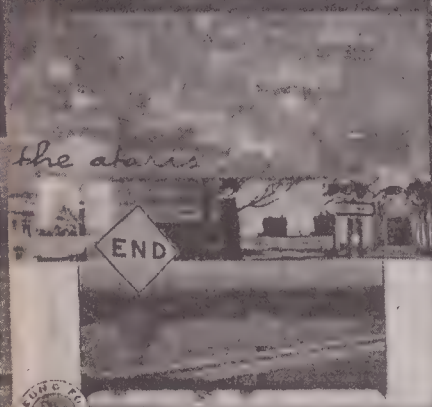


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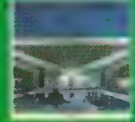
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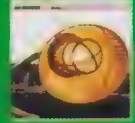
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Feature	Model 1	Model 2	Model 3
Intercept	1.000	1.000	1.000
Age	0.001	0.001	0.001
Gender	0.001	0.001	0.001
Marital Status	0.001	0.001	0.001
Occupation	0.001	0.001	0.001
Income	0.001	0.001	0.001
Education	0.001	0.001	0.001
Health	0.001	0.001	0.001
Religion	0.001	0.001	0.001
Political Affiliation	0.001	0.001	0.001
Family Size	0.001	0.001	0.001
Home Ownership	0.001	0.001	0.001
Travel Frequency	0.001	0.001	0.001
Spending Habits	0.001	0.001	0.001
Interests	0.001	0.001	0.001
Personality Traits	0.001	0.001	0.001
Life Goals	0.001	0.001	0.001
Values	0.001	0.001	0.001
Beliefs	0.001	0.001	0.001
Attitudes	0.001	0.001	0.001
Emotions	0.001	0.001	0.001
Behaviors	0.001	0.001	0.001
Preferences	0.001	0.001	0.001
Needs	0.001	0.001	0.001
Wants	0.001	0.001	0.001
Desires	0.001	0.001	0.001
Goals	0.001	0.001	0.001
Aspirations	0.001	0.001	0.001
Interests	0.001	0.001	0.001
Passions	0.001	0.001	0.001
Hobbies	0.001	0.001	0.001
Skills	0.001	0.001	0.001
Talents	0.001	0.001	0.001
Strengths	0.001	0.001	0.001
Weaknesses	0.001	0.001	0.001
Flaws	0.001	0.001	0.001
Limitations	0.001	0.001	0.001
Obstacles	0.001	0.001	0.001
Challenges	0.001	0.001	0.001
Problems	0.001	0.001	0.001
Difficulties	0.001	0.001	0.001
Struggles	0.001	0.001	0.001
Trials	0.001	0.001	0.001
Tests	0.001	0.001	0.001
Experiences	0.001	0.001	0.001
Memories	0.001	0.001	0.001
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Legends	0.001	0.001	0.001
Myths	0.001	0.001	0.001
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Tales	0.001	0.001	0.001
Stories	0.001	0.001	0.001
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# Co-Dep

Interview by: Scott P.  
photos by:

## **Who is in your band, and what do they do?**

Jim Kennedy plays guitar, Dave Chavez plays guitar, Mike Barnes plays bass, Kenny Castro plays drums, and I do the vocals.

## **How did The Co-Dependents initially get together? It's been over 7 years now.**

I met Justin (first bass player) at Miki's bar. He had been jamming with Jim and the first drummer (Dave Dixon) for about six months. They already had some songs but no vocals. We put a set together in about another six months. We sucked bad. It was everybody's first band except Jim, who was in a band called Slop. We thought that we were bad ass until we saw ourselves on video.

## **What influences your songwriting?**

Hmm...I guess everyday stuff that you see going on around you. I wrote a few songs before I knew I was ever going to be in a band. I have had a bunch of influences, but the stronger ones would be friends coping with drug addiction, bullshit I see on TV, and lack of people willing to take chances for what they believe in.

## **What animal would best emanate your band's personality?**

The Co-Dependents are like a mangy dog that just got hit by a car, and is yipping real loud and running around out of control because of major head trauma.

## **How do you think the new album differs from past releases/recordings?**

This CD we put out is actually our first full-length release. Our sound now is more straightforward guitar driven stuff, where as before it was a tiny bit more punkabilly sounding. The reason for that is that we had Mark Seitz in the band when we did our earlier recording, and he sounds kinda like East Bay Ray. It's funny, because we're no punkabilly band. We think of our music as something other than that. Something more gritty or garage.

## **As far as I know, you've been in the scene almost a decade, right?**



We have been in the scene longer than that, but we have only been in a band for about seven years. I went to lots of gigs before I was in a band. Places like the Olympic, and Fender's and so on. One thing with the Co-De's, is we have had a lot of line-up

changes, and went through hard times trying to find good drummers. It may be seven years

later, but we are finally start

ing to gel with guys who have been in the band longer than one year.

## **What is it like---the struggle to get signed to a label? Does it frustrate you?**

No. We have never struggled to get signed. We have struggled to stay together but not to get signed. What frustrates me is how many bands sound the same.

## **Why do you think you have not been signed yet to an indie label? Not cute enough? What?**

We are signed to 234 Records. I am the head honcho, and everybody does what I say. You have to be cute to get signed?! I knew it! I told those guys!!!

## **Dumbest song you've played and why?**

When we started out, we used to play American Society by

Eddie and the Subtitles. We didn't bother to find out how it goes, or what all the words were. So in other words we butchered it.

## **When did you first get into punk rock? What got you into it?**

I grew up skateboarding. Devo was the skate band. I started out that and the B-52's (my first single was 606-0842), and....my older brother listened to



# ependents

everything from the Gears to the Damned to the Stains, and so on. He influenced me a lot.

## What can you tell me about your local scene?

What can you tell me? There are some good clubs (Chain Reaction, Doll Hut), and some not so good clubs (no names). I'm happy to see so many kids wearing Subhumans t-shirts. What about the Dickies though, huh?

## Any band that you really look up to or get inspired by?

The Dickies are probably the best live band ever (in there prime I haven't seen them lately). Devo again and so many others. The Who was one of the first punk bands.

## Worst club/venue you've played?

The sound at the Tiki bar sucks. Actually, any place that knuckleheads decide to ruin is a bad place to be. Who wants to worry all night about getting in a fight?

## If you could get one message across to your fans, what would it be?

Be inspiring.

## What's your definition of music?

You mean good music? Good music not only is enjoyable to listen to but also inspires me.

## What keeps you motivated in playing shows?

I love music. Playing shows is a total release. I love being a spazz.

## What are your biggest gripes about promot

## ers/clubs/touring?

Promoters can be very two-faced (surprise); clubs can attract the wrong crowd or have a shitty sound, and touring...I don't know.

## What's the biggest myth about playing in a

We have never struggled to get signed. We have struggled to stay together but not to get signed. What frustrates me is how many bands sound the same.



band?

I have know idea.

## What do you regret as a child?

Dumping oil in the sewer, throwing trash out of the car window, and not being closer to my dog.

## What is the hardest thing you ever accomplished in your life?

Getting to the lofty perch I'm at right now.

## What is the most important choice you ever made?

Paper or plastic.

## How would you define a good day?

I don't know, but I do know I have had a fair share.

## Who is the pessimist in the band?

I won't say.

## What kind of belief systems do you despise/completely disagree with?

I believe, if you believe in ghosts, it's unbelievable.

## Anybody married or planning to? What are your opinions on marriage?

Nobody is married but maybe someday.

## In your opinion, what makes for a good punk rock song? What are the ingredients?

A good punk rock song is more than just punk. It is a song that lots of different people can enjoy.

## What shall we look forward to seeing in the next year from The Co-Dependents?

We are gonna kick everybody's ass!! Wanna fight?! We are gonna finish supporting our first CD, Thirteen Golden Love Songs, and finish our second CD. Look for us at a club near you.

## Any issues you would like to bring up before ending this interview?

I want to say thanks to you, Scott, and that you've come a long way. I want to say thanks to all the people who have backed us and been loyal to us. You know who you are. I want to tell everyone who is thinking of starting a band to do it, but try to be original. To get our full band history and other entertaining crap, check our website at [codependents.com](http://codependents.com). E-mail us at [codependents@hotmail.com](mailto:codependents@hotmail.com).





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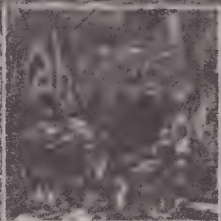


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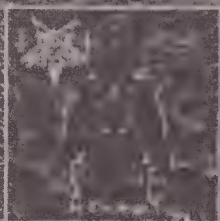
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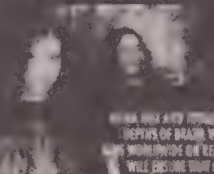
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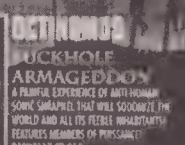


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It. It comes up in dinner table conversations. I tell them that they're welcome to come see us, but they might not like it.

**SKRATCH: HAVE THEY COME?**

Hector: Not my parents, but my cousins. The second generation is into it.

Karl: My sisters are supportive, but my parents think the guitar lessons backfired.

**SKRATCH: THEY MUST REALLY REGRET HOOKING YOU UP WITH THAT NUN! HOW DID YOU COME TO HAVE A NUN AS A GUITAR TEACHER?**

**DID YOU GO TO CATHOLIC SCHOOL?**

Karl: No. They tried to push me into piano, but I said, "no". I wanted to play the guitar. She had an ad in the paper, that's how we found her. I had to sit on a stool and play the classical way.

**SKRATCH: DID SHE DRESS LIKE A REAL NUN, YOU KNOW, THE OLD-FASHIONED WAY?**

Karl: No. But people called her "Mother".

**SKRATCH: WHAT WOULD SHE THINK OF THE MUSIC YOU PLAY?**

Hector: She'd like that we were on Jesus Records!

Karl: She was pretty open-minded.

**SKRATCH: NOW, YOU'VE BEEN TOGETHER SINCE 1996 - WHY DID IT TAKE SO LONG FOR YOU TO GET A CD OUT?**

Steve: We changed people in the band. It took me a long time to convince Karl to play with us. And now we're much better - we're way tighter and more aggressive.

Hector: Yeah, we were really out of a guitar player for one to one-and-a-half years. It was a different version of Spider. Karl's been with us for about two-and-a-half years.

**SKRATCH: HOW DO YOU GUYS GO ABOUT SONGWRITING?**

Hector: It's totally collaborative. All four of us put in our two cents. I do the lyrics; the rest of the band does the arrangements. I do the words because I'm singing them. I have piled stacks of papers with words.

Hector: We love Secret Hate.

They are the most creative punk or rock band that no one knows about. They're our bros, too. We'll go up north in April with them.

**SKRATCH: ARE THERE ANY OTHER BANDS THAT YOU ESPECIALLY ENJOY PLAYING WITH?**

Hector: The Applicators are cool. Also Bargain. They're our friends, too.

**SKRATCH: WHAT ARE YOUR HOPES AND PLANS?**

Hector: Our website should be up soon. And we hope to do a four or five week tour.

Steve: Hopefully record some new songs. We have some already written.

**SKRATCH: GIVEN THAT YOU GUYS GREW UP IN THE OLD SCHOOL DAYS, DO YOU HAVE ANY COMMENTS ON THE CURRENT STATE OF PUNK?**

Karl: It's a little bit too commercialized. The newer punk bands sound like 'N Sync trying to be punk.

Steve: They're too

pretty to be punk.

Hector: We're trying to be true to the original spirit.

Karl: It started out because people were pissed. It was about standing up for yourself.

Steve: It pumps you up!

During the course of the interview, Spider and I had a lively discussion about

**SKRATCH: ARE THERE THEMES YOU FIND THAT REOCCUR IN YOUR SONGWRITING?**

Hector: I usually write about something bad. When I'm drunk, I might have a thought or a lyric run through my head. I write it on a napkin, and if I can read it later, I might use it. I don't write about the happiest things, but I'm a happy person, not bitter.

Steve: It's therapy for all of us. I'm a pretty mellow guy.

**SKRATCH: SO DO YOU GUYS IDENTIFY WITH HECTOR'S LYRICS?**

Karl: I couldn't figure out what Hector was saying for the longest time. But I've known Hector for a while and know that his views are very similar.

**SKRATCH: IS IT POSSIBLE TO WRITE PUNK ROCK LOVE SONGS?**

Steve: Maybe on the second CD. Secret Hate does it all the time.

Rich Kane, who writes about local bands for OC WEEKLY. We agreed that he is unnecessarily mean when he writes about bands he doesn't like, i.e., the Busstop Hurricanes, CTW, and Steve's old band, Bent. The guys asked me to write, in bold print: SPIDER HATES RICH KANE! I'm sure they're not the only ones.





# SPIDER

Interview by Marcia Taylor Photos by X-Ray

Spider is a four-piece, old school punk band from Long Beach. It's named after a ride that was at the now defunct downtown Long Beach amusement park, the Pike. The band just released its first CD, YOUTH INSURANCE, on its own label, Jesus Records. They selected that particular name for the label because they liked the way it sounded, not because they are a Christian band. Probably the most remarkable thing about Spider is how well they all get along together. They're damn funny, too. Spider members are Hector Martinez on vocals, Steve Westerkamp on bass, Karl Izumi on guitar and Al Silva on drums. Only Al was unable to be present for the interview.

**SKRATCH: SO WHEN DID SPIDER FIRST GET TOGETHER?**

Hector: We've been together since 1996.

**SKRATCH: HOW DID YOU ALL MEET AND FORM A BAND?**

Hector: We all grew up together. I've known Steve since 6th grade and the other guys since I was fourteen. We all went to punk rock shows. Steve: I've been in garage punk bands since I

was fourteen.

**SKRATCH: THAT MUST HAVE BEEN A TOUGH DECISION FOR YOU AND THE OTHER GUYS, SINCE YOU HAD NO EXPERIENCE SINGING.**

Steve: We were wary at first. But he really got into and tried. He's done good; we like his songs. And he said something to let us off the hook, about how his feelings wouldn't be hurt if we didn't like his singing. Hector: I told them to tell me if I sucked. At that point, the band really had to have a singer or it would dissolve. But I gave them an out.

**SKRATCH: SO, KARL, HOW DID YOU GET INTO PLAYING THE GUITAR?**

Karl: I was taught classical guitar by a nun when I was ten. Then punk rock ruined my life. I was always interested in the guitar. As a kid, I went to shows. I watched Greg Hetson from the Circle Jerks and other guitar players' fingers. I started my first band when I was fourteen. Steve: Karl was the first punk rock guitar player that I ever saw.

**SKRATCH: YOU ALL ARE THE SAME AGE AND GREW UP TOGETHER. DO YOU SHARE THE SAME INFLUENCES?**

Steve: Yes. We have similar tastes and grew up in the same scene; going to the

**SKRATCH: DID ANY**

**OF YOU PLAY AN INSTRUMENT WHEN YOU WERE GROWING UP?**  
Steve: I played drums in school. I was in the Hawaiian Gardens School marching band. I switched to guitar in high school.

**SKRATCH: HOW ABOUT YOU, HECTOR? DID YOU SING IN THE CHOIR?**

Hector: No. I grew up in Compton. I got kicked out of school in 6th grade. My sister taught school in the ABC district, so she gave me a ride to school over there, and that's how I met Steve.

**SKRATCH: WHAT MADE YOU WANT TO SING IN A BAND?**

Hector: Spider didn't have a singer for the longest time. When I was acting as a manager for the band, I asked my friend Mike Magrann, from Channel 3, to sing with Spider. I had some lyrics that I'd written. He didn't say no, he said, "you're all friends, and that's half the battle." He put the ball in my court. "You wrote the lyrics. Why don't you just do it?" So I said, "Screw it; I'll just try it."

same gigs, parties and shows.

**SKRATCH: WHAT ARE SOME OF THE OTHER BANDS YOU KNEW BACK IN THE DAY, BESIDES CHANNEL 3?**

Steve: Black Flag, Wasted Youth, Circle One. What we all like is what we put into Spider. We like the hardcore, aggressive sound. Hector: Don't forget the Clash. They're a really big influence on our music. And the early L.A. sound - we couldn't play pop punk if even we wanted to.

**SKRATCH: HOW DO YOUR FAMILIES FEEL ABOUT YOUR CHOICE TO LIVE LIFE AS MUSICIANS IN A PUNK ROCK BAND?**

Hector: Our families are cool with it.

Steve: They like me playing an instrument, though the punk rock thing bothers them.

Hector: I don't know if they get



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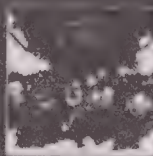
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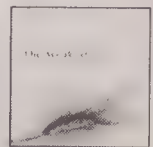
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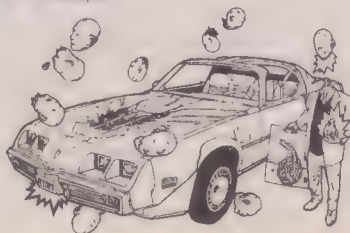


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# WED 7 PM SMALL BROWN BIKE



Through that our 7" somehow ended up in a stack of about 200 other 7"s. He chose ours out of the pile because he liked the cover art and eventually listened to it. This was surprising to me because No Idea gets so much music sent to them. The next thing we know we got a postcard from Var saying that he loved the 7" and to send him more copies to distribute. Then the last line at the bottom said "If your interested in doing a record with us, let me

We realized that this was something that was important in our lives and some of the things we do.

## Small Brown Bike Interview By Thomas

Hailing from Michigan, Small Brown Bike is one of the most honest and sincere bands that I have ever run across. They have a certain form of intensity that is unparalleled by most bands today while remaining humble and secure enough to enjoy every second of what they do. And, more importantly than this, they believe in what they do. They are the kind of band that helps you to rise in the morning and face another day. If you have not had the opportunity to check them out, please do so. They will blow you away. I had the privilege to speak with brothers Mike Reed and Ben Reed while they were on tour with Hot Water Music and Leatherface.

Skratch: How's the tour been going?  
Mike: The tour's been awesome. We Drove down to Florida to meet up with Hot Water Music and Leatherface and headed west from

there. We did three shows with Propagandi, Avail, and J Church where 1,300 people were showing up to see the shows. It was unreal. I mean, if you were to tell me that we would be playing a show like that five years ago, I would have freaked out. Even now it still seems surreal.

Skratch: I've always enjoyed your music and have seen the success that your last tour, and now this tour, has given you. Do you see the same trend?

Mike: Yeah because even the first time we came to California last September there were some shows where we were shocked that people knew who we were and knew our lyrics. It was a great thing and very gratifying.

Skratch: So how did you end up hooking up with Var and No Idea Records?

Mike: When we put out our first 7" we sent it to Var because he runs such a good distribution.

know." We were really excited because we all have listened to bands on No Idea for years and were big fans. Also, because Var usually only signs Florida based bands, we thought it was extra special that he wanted a band from Michigan on his label. We put out one more 7" then released our first full length on No Idea in January of 1999.

Skratch That album being "Our Own Wars"?

Mike: Yeah. Hey, do you want to join in? (Talking to his brother Ben as he walks over).

Skratch: So how are you both liking Southern California? Have you had a chance to go out and see anything exciting?

Ben: We went to beach all day and tried to surf.

Skratch: How did you do?  
Ben: I just laid on the board and pattled around. Being in L.A. is cool but it's a bit hectic and a



little too fast paced. It's beautiful and I can see why so many people live here, but it's a place a I only enjoy visiting. I couldn't live here.

Skratch: Have you seen anyone famous?

Mike: Yeah! We saw Rick Ocasek of The Cars in Tower Records today and everyone was shopping around him like it was no big deal. It was crazy!

night and meet them as people, it has made their music that much better.

Skratch: Any funny stories that you'd like to disclose concerning this tour?

Mike: Well, Leatherface had been calm until a couple of days ago when Frankie dove into a trashcan and broke his nose. That's the only thing that sticks out though.

Ben: We're mostly just the ones that watch and laugh. It's been real entertaining.

Skratch: It seems that you remain really honest in both the music and lyrics that you write. What fuels this process? Are the songs directed towards certain individuals?

Mike: When I write, I never do it out of spite or hatred. I've had people tell me that our music sounds really angry, but I don't look at it like that. The songs are directed towards how I'm feeling and myself, not other people.

Ben: Our songs aren't about anger. They are about truth and our way to have a release.

Skratch: How important has this form of release been in your lives?

Mike: When we write and play it's very fulfilling. It is sometimes strange, though, to see people shouting your journal back at you when we play.

Ben: Plus, on tour I don't think about the feelings that inspired our

we saw  
the cars  
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one was



Skratch: So do you prefer to be out on tour or staying close to home in Michigan and playing?

Mike: For me it's sometimes hard to be out on tour and then come home to play a local show because being on the road is so exhausting. We try to play as many shows as many shows in the Michigan area as we can and help out other bands. There's a great scene in Michigan with many types of bands and great people that have enabled us to make a personal connection and make a lot of great friends. It's cool seeing familiar faces rockin' out at our shows.

Skratch: Has there been a strong connection established between you guys and Hot Water Music and Leatherface because of this tour?

Mike: Oh yeah. We're big fans of both bands, but now that we've gotten the chance to watch them play every

maturing of both yourselves as individuals and as a band?

Ben: Right before the album came out, I remember us taking time as a band to take a step back and look at where we were and where we could go. We realized that this is something that is becoming really important in our lives and not just something to screw around with. We were faced with a decision and chose to give this opportunity all we've got.

Mike: There was an intimidation factor because after we struggled to put out our first two 7"s, the success of the first full length was unexpected. We feel more comfortable now with this second full length, however, because we know now what to expect. It was a very natural progression and we did exactly what we wanted. Our main goal is to learn and grow from this whole experience.

songs. I think about this as a release from being in the van all day.

Skratch: Being brothers, it seems that you both are very close. What was growing up like for both of you?

Mike: We come from a good family. Ben and I skated together when we were little on our ramp in the barn and always have done stuff together even up to this band.

Ben: I was always Mike's guinea pig when he wanted to try out his wrestling moves that he saw on t.v.

Skratch: Favorite skaters growing up?

Mike: Lance Mountain.

Ben: Steve Caballero.

Skratch: Do you get homesick on tour?

Mike: Oh yeah. I don't think we'll ever be the type of band that is on the road 8 to 9 months out of the year. I respect bands that can do that but I love my friends, family, and Michigan too much to be gone all the time. I feel lucky to be on the road doing what we do but a month is generally the limit.



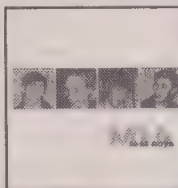
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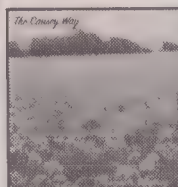
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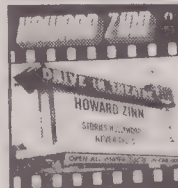
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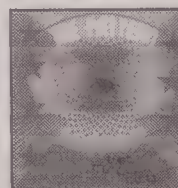
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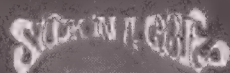


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# DEEPDOWN

Interview with Guitarist, Brendan Morris, and Bass Guitarist, Kris Hunter  
by Scott Perham

Los Angeles, California has always been the battlefield on which many bands have fought and come out heroes, or fallen to the blows of the most competitive music scene in the world. With hundreds of bands playing the same run of clubs every week, there are certain bands that rise to the top of the crowd and make a name for themselves as potentially one of the next big things. From Jane's Addiction to The Red Hot Chili Peppers to Rage Against the Machine, Los Angeles has been famous for producing artists that have raised the bar on musical standards and brought the current music scene to a higher level. With a devoted following and a fresh, invigorating, new sound, Deepdown is meshing all that has been ground breaking in music throughout the years and has created an electrifying live performance that has taken Hollywood by storm. Guitarist, Brendan Morris, and Bass Guitarist, Kris Hunter, took some time out of their schedules to give me the lowdown on the musical force that comes from Deepdown.



SKRATCH: You guys are considered to be one of the top Hollywood bands on the circuit these days. Are you guys all originally from LA?

BM: Well, actually, we're all kind of spread out a bit. I'm from the Baltimore area, and our singer, Glenn, is from the East Coast too, from Connecticut.

KH: And I'm originally from Queens, New York, but I grew up in the San Fernando Valley. And our drummer, Chris, is our anchor here in Los Angeles. He's the only purebred Los Angelean. We all just pretty much met up out here to pursue our music and stuff.

SKRATCH: How long have you been playing the big clubs out here?

BM: I guess it's been like three years or so. We've just been payin' our dues and perfecting our craft out here at the clubs and stuff. And now, it just really seems like things are really flyin' y'know? Because every time that we play now, it seems that we're making that much more of an impact, and our stuff is just that much tighter.

KH: Yeah, like each year for us has been like a ladder y'know – and every year is just as important as the last. This year, I think that we're at a moment now that we've really come into our element, and have really become Deepdown. I feel that we've sort of built our ship, and now we're ready to sail.

SKRATCH: Has it been the same band from the get go, or have you guys changed members at all?

KH: It's been the same band throughout the whole trip, definitely. We've stayed as a unit and we've seen bands come and go, but we still just really work well together, as one unit. Three years can put a lot of wear and tear on you, but you just gotta stay strong, y'know. And we're still as strong as ever.

SKRATCH: A while back you guys played off the back of an Army truck, in the middle of Sunset Boulevard, outside the Rage Against the Machine show at the Roxy. Whose idea was that, and how did that go over for you guys?

KH: I think it was pretty much a community idea. I think it was something that we were just all down to do. I mean it's just a rock and roll thing to do. It's rebellious. It's in your face. It was spontaneous and it was fun and, I mean, if you believe in what you do, then don't hold back. Just go for it. Just show the people what you have. Ya gotta just keep feedin yourself and feedin everyone else.



SKRATCH:I've seen Rage's guitarist, Tom Morrello, at a couple of your shows. Is he affiliated with you guys at all?

BM:No, he's not affiliated with us, he's just digs our music, y'know? We first saw him outside the Troubador one time, and we gave him a CD, which was one of earlier demos, and he actually called us up and said he was gettin' rocked, and that he loved it, and that was pretty early on. So, when I got the call I was like freakin' out, y'know? And lately he's been at some of our shows, and to look out and see him jammin' out to our shit, it's just pretty inspirational.

KH:It like sort of adds fuel to the tank y'know? Just more to burn. It just really enlightens you and ignites your ass.

SKRATCH:Have you heard any other feedback from any other musicians?

KH: Well, we played one show at 14 below with Stephen Perkins from Jane's Addiction and Peter Dinklage from Porno for Pyros - and we gave them a disc and stuff. Then, Peter Dinklage called us up the next day to say that he really liked the disc and our sound - which is cool because Porno for Pyros is a band that I really enjoy.

BM: And that singer from the Offspring was at our Long Beach show last week. He showed up there and came up to us after the show and was like, "great show bro, good job". They were down. It's just really great to get the positive feedback from musicians that you respect and enjoy their music as well.

SKRATCH: You currently have an EP out called "Time to Connect". Do you guys have any plans for a full-length disc?

BM: Yeah, we get asked that a lot. We've been fortunate enough to be doin' some work with a guy named Aaron Lepy, who just won a Grammy last week for Eminem's album of the year, and we've been puttin' some stuff down in the studio with him - and this shit is fuckin' nasty. We are workin' on getting a full-length thing together, but it's gonna take some time.

SKRATCH:That's cool. It must be exciting to work with a producer who just won a Grammy.

KH:Yeah, just being in the studio, we've really learned a lot. And having input from these other people, not just ourselves, has really taught us a lot about how we write, and how to hear each other. The studio has really taught me how to complement the rest of the band, and write as a band, and just make it a full, 100% effort from Deepdown as a group.

SKRATCH:Are there any particular shows that you guys have played that stand out?

BM:We just did a show at the Hard Rock in the Beverly Center that was a really great show. And playing outside of our normal areas is cool y'know? Last year, we blew up the South by Southwest music festival in Texas, which was a lot of fun - and North by Northwest. And we kill down in Long Beach too. So those shows are always cool.

SKRATCH:Your sound is really different than most of the same old stuff in Hollywood these days. Have you intentionally tried to create something new or are you just jammin'?

KH:OK, I've thought about this before - straight up. Like, the way we write is sort of like creating a painting or something. I feel like I'm sort of like the canvas, drummer Chris is the easel that holds the canvas up, Brendan splashes the color over the top of that, and Glenn is like the guy who looks at the painting and tells you what it's about. I look at our music as an art form and that's what makes us so deep as a band. And so down.

BM: Dude, that is the phattest shit I've ever heard.

SKRATCH:That's beautiful, man.

BM:Mother fucker's about to make me cry and shit.

SKRATCH:What bands would you say have had the biggest influence on your sound?

BM:Well for me, there's like Rage, and Sabbath, old school Ozzy - Zeppelin big time. Like, my roots are more in metal, and Glenn likes the more mellow stuff like Counting Crows and Blind Melon, but then the hardcore stuff too.

KH: Then drummer Chris has got the heavy stuff, and I grew up on funk and R&B mostly. Like, the style of bass that I'm play in this band is completely different than anything I've jammed on by myself, and it comes from all of our different influences that combine to create the sound that we're making now, together.

SKRATCH:Any bands out today that catch your eye as musicians?

KH: I think that Papa Roach is a band that is bringing it back to the roots. I don't hear any samples or any DJ, it's just pure rock and roll - and we write in that format, so that's a band that I definitely respect.

BM:There's a lot, y'know. At the Drive In is bad-ass. They fuckin' rock. Boy Hits Car, man. We all like them too.

SKRATCH:Your songs seem to have really poetic, introspective lyrics to them for the most part. Is there a message of any kind that you guys are trying to express lyrically?

KH:I think that a lot of our songs deal with the whole social political; you've got to take care of yourself thing. Y'know, make yourself happy before you can move onto someone else. Like, a lot of our songs are about diving into yourself, and trying to find out what it takes to make yourself whole.

BM:Yeah, it's just like a reflection of who we are y'know? That's basically what it's all about - bein' introspective.

SKRATCH:Your live set is really tight and seems to have a whole energy to it. Is that because you've been playing the same songs for so long that it's like second nature now or what?

BM:Well, we've been practicing a lot, and gigging a lot, and we've got a lot of new stuff that we've been playing as well.

KH:Practice makes perfect, y'know, so of course your live set is gonna get tighter. In a way, live, you start to learn your songs a little more. You start to learn where they are physically - so the live show becomes a lot more energetic.

BM: Like, the old songs are killer, and we still play them, but the fans have been really getting into our newer songs as well, so that's really cool. It's my release, y'know? It's our release. We just get up there and thrown down - and it all comes out when we play.

SKRATCH:What's the motivation that keeps you guys going strong in such a competitive music scene as LA?

KH: Well, music in a sense is a sport, and there are not enough record labels to hold everybody, so ya gotta win sometimes, y'know? So, I mean that's definitely one aspect, I'm not gonna bullshit you. You just gotta show what you have and give it a hundred percent.

BM:Yeah, and we've been perfecting our music like a craft, y'know, so we've got this magic that we all love, and people are reacting to it, and this is just what we wanna do.

KH:And I can answer for everyone in the band, that this is what we wanna do, and we feel that we've really got something special, and there's just nothing that's gonna stop us.

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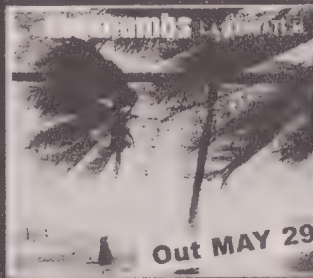
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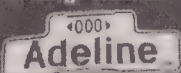
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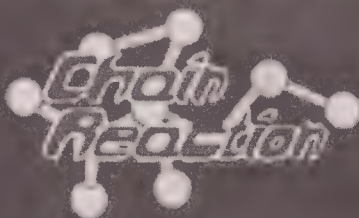
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# Q + A with POWERHOUSE



POWERHOUSE INTERVIEW: Interview conducted by Cris Hower (Powerhouse-Vocals)

**1. In five words, please describe what Powerhouse is all about.**

A: fun shows, family and barbecuing

**2. What is the chemistry like between band members?**

A: me, eddie and ernie have been doing powerhouse for about 8 years now so we gel pretty good. Everyone has a little different taste in music and we each bring those influences into our song writing process. We don't just play in the band and then go our separate, we hang out all the time. We chill pretty hard together.

**3. What makes Powerhouse angry? What fuels this intensity and angst in your music?**

A: I'm not really sure. I know what we play feels right. The music we write comes easy and feels good when we play it. I guess just knowing our station in life is enough to piss us off. Knowing that no matter how hard we hustle to make strides, there will always be someone trying to trip us up.

**4. What keeps you motivated in playing shows?**

A: playing shows is my drugs. I've been sober now for 13 years and playing is about the biggest rush I can get anymore. There's no greater feeling than seeing kids go off to music you've created and singing lyrics you've written. It's pretty cool to think that you can make music that means something to someone else and can affect them enough to where they go nuts at a show.

**5. "What Lies ahead" is your new album. What is the theme behind this album?**

A: the title track is about the importance of friends and how quickly life can change. It came about after we lost three good friends within a two week time period. That is one hell of a wake up call. As for the rest of the record I think the over all tone is more one of the importance of being yourself and being comfortable within yourself. In the hardcore scene, you run across a lot of people who want to be accepted and will try way to hard and pretend to be things they aren't for the approval of the kids they look up to. It's real obvious and not that important to me. I would prefer for them to be real and themselves.

**6. In the song entitled, "What Doesn't Kill Me", a repeating lyrical line "What Doesn't kill me makes me strong." What the hell does that mean? Like bad chinese food or a crappy burger.**

A: if it were about food I would have called

the song either "I checked my doodie and there was corn" or "that Chinese food gave me runs". Either one of those would work in the chorus. But really the song is about the bad decisions and choices we make in life and how they affect us and cause us to change, hopefully for the better. I personally did a lot of stupid things when I was younger. Although my life would have been easier if I had chosen a different path, I wouldn't change a thing because it makes me who I am now. And I like the person I've become.

**7. Politically where do you stand? Is there hope in politics today in making change? What changes would you like to see in the next 10 years?**

A: I don't like republicans or democrats. When you vote you are generally voting for the lesser of two evils. They all take pay-offs and take care of those who take care of them. It's all a big game. I don't like playing games. I have to believe there are better candidates out there, the problem is the lack of funding for them. I don't know how much hope there is in making change in the government. It's called politics for a reason. It's all about "what can you do for me". There are a lot of politicians who don't give a fuck about you or me. If there could be any changes, I would like to see a flat tax for everyone, the elimination of the IRS and getting the government out of peoples lives. They should run the finances and foreign affairs. Leave what people watch or read or listen to up to them.

**8. What's your views on abortion?**

A: I say leave abortion up to the women. It's their body, it's their choice. If you don't like abortions and have problems with them don't get one, but don't tell somebody else what they should do.

**9. What is your biggest gripes about promoters/clubs/touring?**

A: I generally don't have any beef with promoters or clubs beside the occasional knucklehead bouncer. Some clubs or promoters handle and run things pretty poorly, have shitty sound systems or soundmen and don't give a fuck that you just drove 600 miles and haven't slept in 36 hours, but fuck it what can you do. So you play your show and move on. As for touring, I am a creature of habit and don't like missing my rituals. Things like listening to Howard Stern every morning (for 13 years now), eating the food and at the restaurants I like or just being at home. When you leave for awhile it makes you miss stuff that normally would seem trivial to anyone else.

**10. What's the biggest myth about playing in a band?**

A: How much money everybody's making. As bands get bigger tours cost more and there are more people to pay.

**11. Is there any message you want to send during a live performance?**

A: I don't have some deep insightful message for anybody. I just want kids to come out and have a good time. That's the most important thing to me.

**12. Any band that you really look up to or get inspired by?**

A: I like a lot of different music and bands, all for different reasons. I don't think any one band solely inspires me. Music in general is a big part of my life and it all drives me physically, mentally and emotionally.

**13. What makes you content?**

A: Good food, good sex and good friends. Oh yeah and lots of money, this is the only one I haven't got down yet.

**14. Do you feel like rock stardom is a good thing or a bad thing?**

A: Being as I have never been there, I couldn't tell you. As an outsider looking in, it sure looks like a lot of fun to me. I'm sure it has it's down side though. As for the rock star attitude, anyone can sort of have that and that shit is pretty weak.

**15. Any interesting stories about your day jobs or do you milk mommy and daddy for money?**

A: All of our parents cut us off a long time ago. We all just sort of hustle to make shit happen. Eddie got a pretty regular job, Walter was a manager at a strip club, but he just quit and me and Ernie got a couple of businesses we started.

**16. What are you guys like at home away from the music? What do you do for fun?**

A: We barbecue a lot, check out movies or just sit around and talk shit. With the businesses now though, me and Ernie seem to spend most of our time taking care of things there. I personally have involvement in three businesses and handle most of the band stuff so I'm pretty busy 24-7.

**17. Tell me about The Vans "Off The Wall Tour" in Europe that begins March 22nd. Any bands your looking forward to playing with?**

A: We're going out with Ignite for 6 weeks in Europe. It should be dope. Vans is sponsoring the tour so it will be well promoted, and it should be pretty successful. I don't know who else we'll be playing with out that way, but I definitely look forward to doing more shows with some of our friend's bands. Skarhead, Insolence, I don't know. We're down to play with a lot of bands.

**18. How has the hardcore scene progressed or digressed in the Bay area where you reside?**

A: Well when Powerhouse first got started, there were maybe one or two other

hardcore bands and we didn't even know them. We played shows with whoever, but we weren't accepted by most of the other bands. Now though, there are a ton of bands. Hardcore is definitely a major contributor in the bay area.

Bands pop up left and right and they're good. Kids are heavily involved with booking, doing zines, whatever. Knowing how it was when I first came to Cali from back east, to now, I really like how things have come about here.

**19. We hear you opened your own Tattoo shop , Sacred Tattoo and a venue called the Bomb Shelter. What's the status on these two new hotspots in Fresno and Seattle. Perhaps, you need ad rates? I know of this really cool magazine.**

A: Me and Ernie own two shops. One is in Oakland (our big shop) and the other one is in Seattle. Both are called SACRED TATTOO. We got some really good artists and it definitely eases the pain of touring knowing we got some money coming in when we are away. As for the Bombshelter, we closed it down a couple of years ago. It was in a shitty neighborhood, and some of the locals would drive cars through the front door of the building, so they could steal shit. Luckily we didn't have much inside. They got away with a p.a. and some other stuff, but hey shit happens. We still would like to re-open the club but our plate is pretty full with everything else right now. We did have some great shows there. Agnostic Front, A.F.I., Murphy's Law, V.O.D., Redemption 87, Hatebreed, Despair, One King Down Brother's keeper, 25talife shit the list goes on.

**20. Now that you run a venue, what is it like to be on the other side of the fence? Do you now as a venue owner empathize more with the smaller bands than some old hack business owner?**

A: Being in a band we always ran the club from the perspective of a band. Everyone is an equal and a friend, not just some way to make money. We set that club up because we wanted a place for bands to be able to play with out a lot of bullshit. It was a pretty basic set up but it worked. There was a stage and a couple of lights and a p.a. and that was about it. Most of the bands had a good time playing there and we were glad to have them.

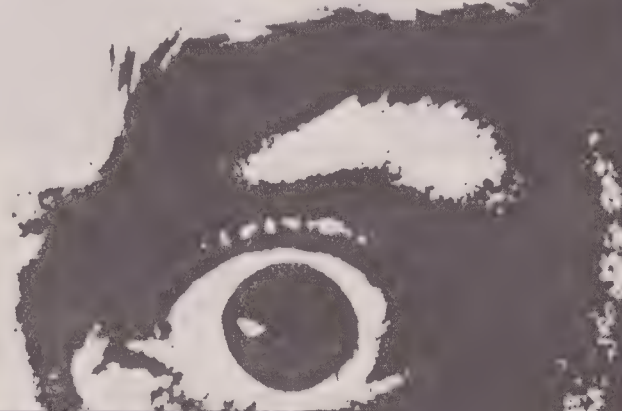
**21. Besides these side projects, are you playing in other bands, taking Yoga classes, or rock climbing?**

A: Ernie does another band called Doomsday device Eddie and Walter just chill and I try to relax when I get a little free time. Right now the band will keep us pretty busy and that's fine, so I think will stay away from jazzercise or river dancing and shit like that.





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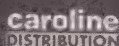
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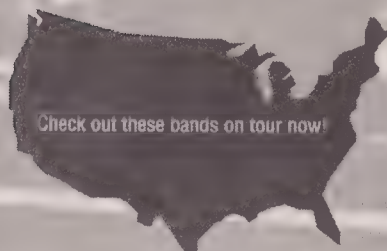
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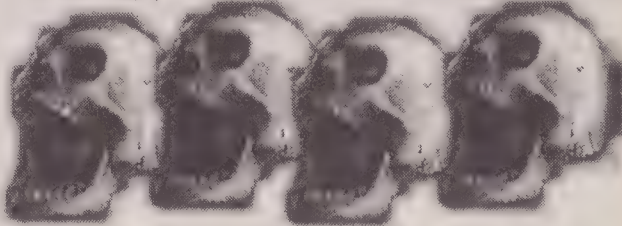
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# DIECAST

interview by David Ostiguy



Colin: Yeah, I'd say when I write lyrics at times it's definitely therapeutic depending what the songs are about. It could be something bothering me or something that happened in the past that never left me. I get this out in my lyrics.

Is Diecast going back on tour soon?

Colin: We're still on tour with God Forbid and after that we'll be doing a lot of the Metal Festivals. We're

Records. As far as clubs, Boston is really rough right now. The all ages clubs stopped doing shows because of lawsuits and stuff. So all the shows we've been doing has been 18+ which is a bummer because our crowd is mostly all ages. We have hundreds of kids that come to our shows.

Any plans of hitting the West Coast soon?

Colin: We wanted to on this tour but the headliner dropped at the last minute so we had to cancel. But hopefully in May. We're getting a lot of emails from fans around the west coast. We had a lot of fun the last time we were out there. We can't wait to come back.

How can someone get your new CD "Day Of Reckoning"?

Colin: By now, it should be in all the major record stores all over the U.S. Or you can mail order from any of the bigger distros like Lumberjack and you can get it at one of our shows. Or you can also get it from our Record Labels Website which is [noworneverrecords.com](http://noworneverrecords.com)

What has the response been to the new CD?

Colin: It's way higher than we expected. We were confident in the CD, but so far it's surpassed our expectations for reviews. We haven't had too many bad ones, most of them has been really excellent. We're really happy about that.

Can your fans pick up some of your older stuff?

Colin: We have our EP still out that was released on Now Or Never Records. Our demo has been out of print for a long time. There was only about 1,200 copies of those made. I'm not even sure if I have a copy for myself. If anyone has one out there, I'll buy it from you. But we re-mastered our demo and we're going to put it on the repressing of "Undo The Wicked."

What CD's have you been jamming?

Colin: The new Unearth CD and also the new Cannae CD. I listen to older classic metal such as Slayer and Metallica. That stuff never gets old. I really like the new Sky Came Falling CD too.

Do you have any CD's that you keep hidden from your friends?

I have CD's that you'd be surprised that I listen to. I listen to a lot of Frank Sinatra. I also like a lot of Blues and Jazz. I use to listen to a lot of Ska when I was in High School. I don't really care what anyone thinks about what I listen to.

I had this situation one time where I had some of my bro's over and I had some girl over. She was going through my CD's and she saw that I had "The Best Of The Bee Gees." She pulled it out of the rack and asked why I had this CD? My Bro's started ripping on me. I couldn't admit that I was a closet Bee Gee's fan, so I told her that someone gave the CD to me, which was actually true. She then asked if she could have it, so I said yes and after that moment I was kicking myself in the ass that I gave that CD away.

Colin: What? HAHAAHAHA!!!

Any last shout outs you'd like to make?

Come check us out and pick up our CD and give it a listen.

working on getting on some of the bigger metal tours. We're putting some bids out for some of the more high profile tours coming in May so if we get lucky, we'll be playing bigger venues and draw more attention to us so we can support the album much better.

Last time I talked to you, Diecast was on tour and you said that you had a fire?

Colin: We were driving in Florida and we were about to get on the Highway to go to Georgia and some old guy pulls up to us making hand gestures pointing at the back of our van. I guess he was trying to say that we were on fire. So we got out and the right wheel of the trailer was smoking and apparently, the barring broke and caused enough friction to start smoking. The wheel was completely destroyed. So our trailer got stuck in Tallahassee and we finished that length of the tour so we took as much equipment as we could out of the trailer and we left the trailer at some girl's house we met at the show. It was a very tight squeeze in the van. We had all of the equipment and us in the van. Best of all, we didn't miss a show.

What was the coolest show that Diecast have ever played?

Colin: I'd have to say the New England Metalfest. We played for about 4,000 people and that was an experience because we've never played for that many people before. It was like taking what we knew about playing live shows and amplifying it by ten. It was a home crowd so everyone was into us and a lot of people were singing along. It was weird because there was a big barrier, so I couldn't interact with the audience on a direct level.

How is the Boston Scene?

Colin: There's a lot of great bands in Boston. One of them is Cannae and they're really good. There is another band called Unearth. They just came out with a new CD which is on Eulogy

Diecast erupted into the scene in early 1997 and has quickly established a name for themselves in the Boston Hardcore/Metal Scene. With their brand of aggressive riffing, signature breakdowns and vocal hooks, Diecast knew they had the workings of a true powerhouse. Shortly after their formation, they recorded the "Perpetual War" Demo and the critically acclaimed "Undo The Wicked" six song CD. Colin Schileter, the Vocalist of Diecast called me one Sunday evening and we got to chatting...

Colin: I'd say we try to combine the elements of Hardcore and Metal that we grew up listening to and just try to create our own sound with what we love about both sounds. We try to be as heavy as possible, but we also put melody in it as well. The only way to understand it though is to grab a CD and take a listen for yourselves and see us live.

What kind of stuff did you grow up listening to?

Colin: I grew up listening to a lot of Thrash. Stuff like Slayer, Metallica, Sepultura, Anthrax, you know, stuff like that.

What do you write your lyrics about?

Colin: Some lyrics I write about are dealing with my life, events that have traumatically impacted me in one way or another or shaped who I am. A lot of songs are very closely personal and there's others that are more general in subject matter. We have one song about Vietnam Veterans being mistreated when they came back from their service. Even though that's more general, it's still connected to me because my Father was one of the Vets that came back and he was spat on at the airport so that made me think what it would be like to be in his shoes. I try to understand what he must of felt like.

Is writing lyrics a type of therapy for you?



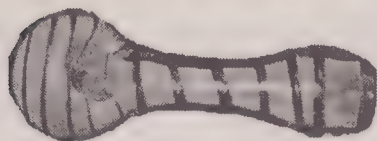
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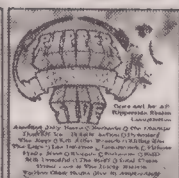


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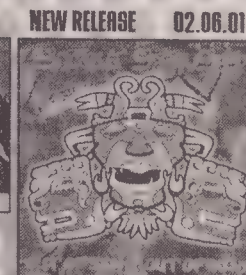
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# SUMMERJACK

*We looked like hyper, grade school kids who forgot to take their Ritalin*

Summerjack  
Interview w/ Geno, Eric, and Javier  
by Scott Perham

Originally hailing from the deep sticks of Boise, Idaho, Summerjack has relocated to Southern California and are adapting to their new lives, as small fish in a much bigger pond. With their second Good Thief Records release entitled, "Three Chords And The Truth", this power punk trio is embracing their indie-band status and staying true to the musical roots that have brought them this far. They're young, they're fun, and they are beginning to get the nationwide exposure that they feel they deserve. Vocalist and guitarist, Geno Piccotti, bassist, Eric Johnson, and their new drummer, Javier Damian joined together to give me the inside scoop on the music machine that they call, Summerjack.

Skratch: Being originally from Boise, Idaho, what made you guys pick up and relocate to So-Cal?

Geno: Well, let me ask you this, if you were somebody who really liked the ocean and year-round warm weather, would you leave So-Cal to relocate to Boise? Boise is a great town, but I just felt like being in So-Cal. I still go back to Boise four or five times a year.

Eric: After living in Boise for 20 years it was time to bail. Where better to go then Southern California? You guys have everything down here.

Skratch: How is the Idaho music scene compared to the scene you're in now in Orange County?

Geno: Lots of cool bands, lots of enthusiastic kids, some great artists, a couple back-stabbers, [there are] very few venues. Doesn't that sound just like your hometown scene?

Skratch: Well, my hometown didn't have much of a scene, so I figured I go from one extreme to the other, by moving out here to Hollywood. Do you guys play the Hollywood club circuit at all, if so, how are you received up here?

Eric: Not really. Mainly because we won't pay to play, and that seems to be the only way to get shows as an "unestablished" band. When we play Los Angeles, we stick to the venues like Headline Records on Melrose, Mr. T's in Pasadena and the clubs in Silverlake.

Geno: Yeah, we refuse to pay to play. Paying to play is so weak. We play the reputable venues in Hollywood and L.A. that honestly support original, independent music.

Skratch: Is there anything that makes your band stand out from the hundreds of other punk rock bands on the scene these days?

Damian: Yes, actually. I think we rock with our music...

Geno: I'd agree with that. I think Summerjack has more of a steady fast pulse than a lot of other bands. We concentrate more on music that fires you up, rather than be some emotional band that cries on stage and tries to get the sympathy of their audience. When we take the stage we want to tear it up.

Skratch: You guys recently played on the Van's Warped tour. How was that for you guys?

Geno: It was totally cool, because they gave us three free meals and all of the soft drinks we could handle. My favorite part was that Summerjack took the stage half way in between Rancid and Strung Out. It was cool to look out at the huge audience, an endless sea of people who were all fascinated with watching Rancid, while in the quiet distance, we played our seemingly mute set of music. No, it was cool. We met a lot of our heroes and made some brand new enemies. Good fun.

Skratch: Is there any band that you were extra excited to be playing with on that tour?

Eric: It was very cool to play with Bad Religion and Rancid.

Geno: Dude, "Tommy Lasorda has never been kissed." That's what I'm talking about. Anyway, it would have been cool to see those guys. We got to sit on stage while a bunch of great bands played; Bad Religion, Guttermouth, NOFX, Van Halen, Motorhead. It was great.

Eric: Oh yeah, I forgot about Van Halen. They rocked.

Skratch: Any one show in particular, while on your latest U.S. Tour, that stood out for any reason? Tell me about it...

Damian: I'd say New York, with Osker.

Geno: Yeah, probably New York. That was cool for me. I was born in New York... That is always pretty fun. New

York was fun because we were totally acting out of control with the guys from Osker. The club management must have hated us. We looked like hyper, grade school kids who forgot to take their Ritalin. The last U.S. tour was great, and unlike a previous tour, we didn't have to wake up and run down four flights of stairs in a housing project to escape a building fire. Yeah, this tour was pleasant, and we got to do some sight seeing. We saw road signs for a town called Cocksackie, and a street called Po' White Parkway.

Eric: Yeah, Cocksackie. (Laughs)

Skratch: Summerjack's music is currently being featured on a Quicksilver surf video. How did that come about?

Geno: Well, this guy wrote me a letter telling me that he had read a Summerjack interview in Maximum Rock n Roll, and he wanted to get one of our CDs. It turned out that he worked for a surf video production company. He liked our CD, and suggested our music to some of the surf video directors and editors that he worked with. Next thing I know, I get a phone call up in Boise from some guy in California asking me if it would be okay if Quicksilver used Summerjack's music on their upcoming surf video. The video is called "Chicken Skin". It has music from Strung Out, Snuff, Summerjack and some others. Yeah, and if someone from Quicksilver is reading this, we want our free stuff you guys promised months ago - bunch of flakes. (Laughs)

Eric: Oh, did I forget to tell you about that box they sent us? I wondered why I had so many extra pairs of Quicksilver legwarmers lying around.

Skratch: And you're currently being featured on ESPN as well, is that right?

Geno: Yeah, the people who make Extreme Sports television shows for ESPN liked our music on the Quicksilver video. They called us up and asked if they could use Summerjack music in some T.V. shows featuring snowboarding, surfing, motocross, skateboarding, etc. So, now we're on six ESPN Extreme Sports television programs.

Skratch: Is there any band or artist, in particular, that has had a significant influence on your band as a whole?

Damian: Early Vandals.

Geno: The Wonders.

Eric: Since I don't write the music I am not sure I can really say, but only an idiot would miss the obvious influence that Bryan Adams has had on Summerjack. (Laughs)

Skratch: What about you guys, personally?

Eric: Most all of the bands I listen to influence me personally, as opposed to artistically. I listen to just about everything. I enjoy the various projects of artists like Buckethead, Mike Patton, and Mike Watt quite a bit. One of my most listened to bands right now is Estradasphere, from Santa Cruz. They are amazing.

Damian: I'd say Social Distortion, Dead Kennedys, Circle Jerks, and Black Flag.

Geno: If I had all night to talk about the music that moves me, I could only scratch the surface of this topic. I just don't feel justified in trying to sum up what music impacts me, personally, in a few short sentences.

Skratch: Well, your lyrics seem poetically well written, and pretty educated overall. Has there been a lyricist or poet that has influenced your writing style in particular, or would you not feel justified stating someone on this too?

Geno: I don't know. I feel as though I write from many perspectives. Funny, but I think I'm more influenced by my educational background than anything else. I am drawn to the complexities of interpersonal relationships. When you spend a lot of time studying social structure and human behavior, you have a tendency to write down the observations you find thought provoking.

Skratch: I noticed that it indicates on your latest CD, "Three Chords and the Truth", that all of the songs were written by Geno. Does that just mean the lyrics, or do you write all of the music as well?

Geno: I write the music and the words. I usually compose a complete song and try to record it on my tape recorder at home. I then give the tape to Eric, who writes absolutely amazing bass lines. Eric has a real understanding of what direction I'd like each song to go in. From there, Eric and I hammer out any gray areas before bringing the new tune to Damian for completion. The three of us chisel the composition into a form that closest matches or



exceeds my original vision of the song.

**Skratch:** Has it been the same members in the band from the beginning?

**Geno:** Summerjack began as just Eric and I. We had a friend play drums with us, to help us get started. We then got a drummer in Boise and toured and played live with him for 4 years. His name was Clint Hall, and he recorded two CDs with us. We decided to move to Southern California and Clint couldn't make the move with us. We had to replace Clint with a new drummer, which wasn't an easy task. We ran into a good friend of ours while at the recording of the live Pennywise record, and she asked us to try out this kid, who came highly recommended by some of her friends. That kid was Damian and that was about one year ago. Since then, we've toured the US with him and are currently writing new songs and playing all over Southern California.

**Skratch:** What's the meaning behind the name, "Summerjack"?

**Geno:** Hey kids want to hear a boring story? Come gather 'round, Uncle Geno and I'll tell you a hell of a tale. I was sitting in class staring out the window looking at a beautiful, sunny May afternoon. A guy in my class was giving a presentation on highjackings, skyjackings, etc. I thought to myself how cool it would be to ditch class and do a hostile takeover of the season of summer. I wrote Summerjack in my notebook at the band liked it.

**Skratch:** You guys were involved in the radio station, KQXR's "Cage Match" competitions? What exactly is a "cage match" and how did you guys fare?

**Eric:** Don't you watch wrestling? A "cage match" is where two opposing entities are pitted against each other in an enclosed arena of some kind. The winner is the one that beats the holy living schmidt-sticks out of the other one. We roughed up Shootyz Groove and some other totally lame band, before getting our ass kicked by Metallica.

**Skratch:** Hey, I like Shootyz Groove.

**Geno:** Hey man, you referred to that second band as lame, but in case you can't remember, that band was Lit, and they live around here in Orange County. Now they'll never invite us to one of their parties or to hang out on the set of their next video. I guess now we'll have to try to be friends with Sugar Ray since you blew our shot at chillin' with Lit.

**Skratch:** What are the current tour plans for Summerjack?

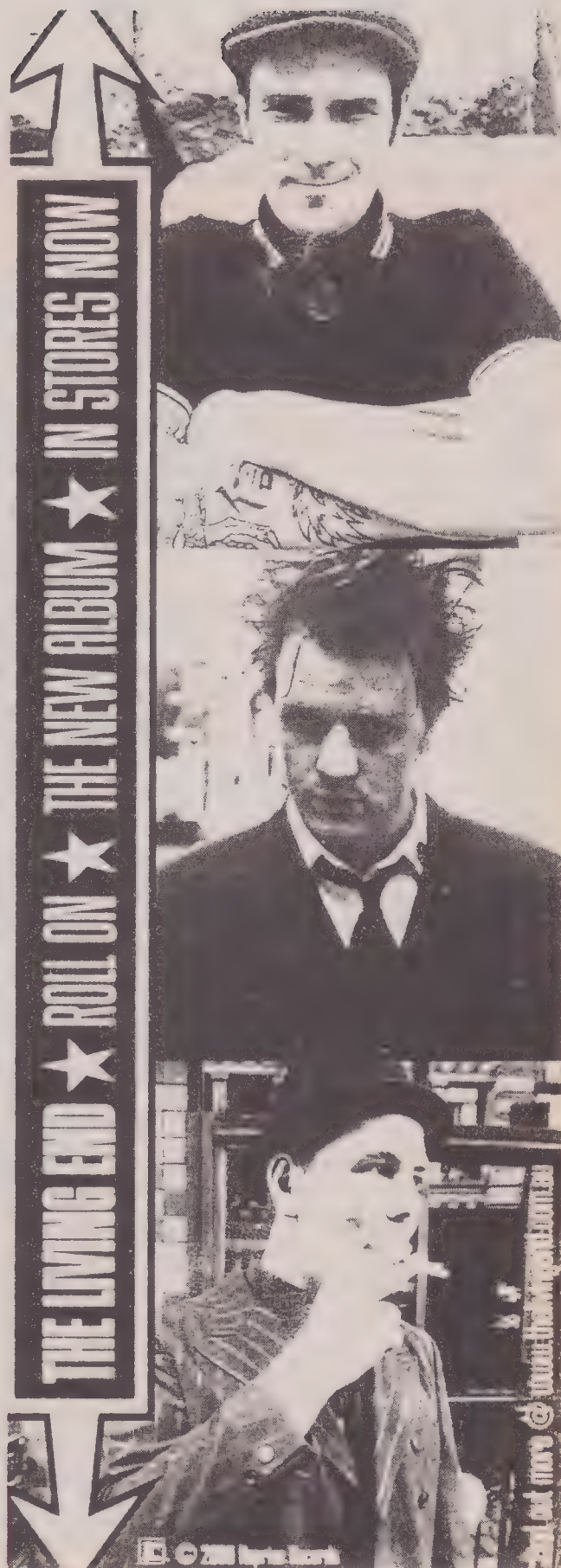
**Eric:** Our next tour will probably happen in the fall of this year. We will probably limit it to the western half of the states and play with some smaller acts like Pearl Jam or Neneh Cherry.

**Damian:** Touring is phenomenal. These guys took me across the states and I've never done that before. It's quite an experience, especially when you're in band with some cool guys, playing music every night.

**Geno:** Yeah, we love touring and are already talking about doing another US tour, or maybe just doing more of the western U.S. Right now we are just playing So-Cal a lot.

Contact summerjack at: [www.Summerjack.com](http://www.Summerjack.com)

# SUM- MER- JACK





# TAZY PHYLLIPZ: RADIO GOO-GOO

Tazy Phyllipz (of the SP Radio One) Interview

Text and Photos By Jimbo Gray

I first ran into Tazy Phyllipz, when Sublime was playing a show at the Palace (in Hollywood) in 1994. He was working his (SKA Parade) merchandise booth, and asked if I would be interested in interviewing him for the magazine I was working with. Unfortunately, I had to refuse. The magazine I worked with at the time would have nothing to do with punk or ska music, because they centered around more mainstream rock and roll. Thankfully, times have changed and I now work with a magazine that prefers to deal with punk and ska music. I met Tazy at his apartment in Irvine, and we settled near the jacuzzi to share a pizza and some stories as we watched a couple of bunnies eat some grass nearby.

Skratch: Hello, Tazy. How about if we start with some history from the SKA Parade?

Tazy: Actually, it's called SP Radio one now.

Skratch: Okay, how did you become attracted to Ska music?

Tazy: I got into Ska, but I didn't know it was called Ska at the time. Some of my favorite bands growing up were The English Beat, Madness and Fishbone. I'd listen to their records, but had no idea they were playing something called Ska. I just thought it was cool music, along with Echo & the Bunnymen, the Cure and Depeche Mode. That was back in the early days of high school, but then in my later school years I began to get more into jazz music. Soon, I became a "jazz head". Then back, in '89, I went back north and became a cameraman for the TV news for KFTY, Channel 50. I did that for the summer, and the only reason I did that was because they were one of the sponsors of the Russian River Jazz Festival, where one of my idol-upon-idols was playing, Chick Corea. I thought, what a great thing THAT would be if I got the chance to sit down, and interview him, or even just hang out with him. After becoming a student at UC Irvine, I found their radio station after two days on campus, and soon got my own radio show, after one of the guys who was supposed to do the news flaked out. They brought me in and I read copy and did the news. I was at the station from then on for over 12 years.

Skratch: That's my next question. How did the show get its start?

Tazy: Well, that's how I got into the radio station. I ended up putting in the most volunteer hours of anyone, and I could do any kind of show I wanted at that time. After a life changing jazz event I attended around the corner from UCI, I decided to do a jazz show. More specifically, a jazz interview show. Soon, I began interviewing local artists and, soon enough, I began interviewing some of my idols. So, here I am, doing my jazz show, and I go home for the summer. I'm back being cameraman with Channel 50, and my brother keeps trying to get me to go to this show at the River Theater, so he could bring his camera in to videotape the show. He knew that I had a knack for wheeling and dealing, and he somehow convinces me to go to the show so... We get to the show, and I was (somehow) able to convince them to let my brother tape the show. The first band he taped was an offshoot of Operation Ivy, called Dance Hall Crashers. It was one of their first shows ever, and the next band on was a band from Fresno called Let's Go Bowling. And THAT'S when the lights went on (in my head). I mean, here was a band, essentially playing jazz music to an audience that wasn't 5 times my age (Tazy laughs),

and they were sort of playing this quirky rhythm called Ska. I had no idea what it was; I just thought they were a cool band. The headlining band was the New York Citizens. It was their first nationwide tour, and they were great. I did an interview with them, and I befriended both the Dance Hall Crashers and Let's Go Bowling and I got the whole thing on videotape. I mean, how many people can say that a concert that changed their whole life was caught on videotape? Shortly afterwards, Bad Manners was coming to town, and my brother made a bet with me that if I could do the same thing at their show that I did for the New York Citizens show, he would do my chores for like a month... So, I told him, "Okay, you're on". We interviewed Bad Manners, and the opening band (which was only their third show ever) was Skankin' Pickle. Not too long afterwards, the Untouchables came to town, and my brother bet me double or nothing, and he lost. At that point, we decided to do a documentary on this new generation of ska music. After moving back to Irvine, me and my brother started connecting with all the So. California bands, and there came a point that there was not a band in North America associated with Ska music that I didn't know personally. And it all became a two-hour documentary that basically started on whim centered around getting a video camera into gigs.

Skratch: How did you come up with the name, SKA Parade?

Tazy: We were thinking of a good name to call it, and my brother and I used to listen to old time radio tapes, thanks to my dad. We listened to Jack Benny, the Shadow, Green Hornet and Jack Armstrong, and there was one show called Your Hit Parade. Thinking of a name for the documentary, SKA Parade seemed to fit. The video footage became a commercial for KDOC's "Request Video", and for 3 days, I had some of the bands come to the station and be interviewed by the host, Poorman. Some of the bands included The Untouchables, The Skeletones, No Doubt, The Donkey Show, Better Than Nothing and Gangbusters. The documentary aired during KUCI's 20th anniversary week, and turned out to be the most listened to show at that point in KUCI's history. From that, we got a weekly show. First, we started doing interviews, but my brother kept pushing for us to do live music on the show, because he felt that music, in its raw element, needs to be live. So, the first live show we did was with Skankin' Pickle. It quickly began to escalate from there. We were the first to play No Doubt. In fact, that's where Gwen first learned to do interviews. Angelo (of Fishbone) would come down, and do our show pretty much exclusively, and a lot of that footage ended up on the first SKA Parade video back in '93.

Skratch: What other radio stations have you worked other than KUCI?

Tazy: I was on KUCI, KSBR, and KUOR. I worked at KROQ, although I was never on air, and I ended up on KCXX. I also did some co-host work on 91X. In fact, I was the one who brought bands like Sublime and No Doubt to KROQ. You might say I was the catalyst for the 3rd wave ska movement on commercial alternative radio, because they all got their start on my show. Especially Sublime, with their song, "Date Rape"

Skratch: How has the show evolved over the years?



Tazy:

Well, it started out with primarily ska bands, but one day I got a call from a manager friend of mine, who asked if I would be interested in having the Descendents live on the show. I'd been a fan for a long time, and I, of course, said yes, and the response was really, really good. I just love good music, so I thought, why not open up the gates a little bit. So now the show has evolved into a new music show with two live bands. In fact, that's why the name has changed to SP Radio One.

Skratch: You've mentioned having new bands on the show. Who were some of the bands that got some exposure on your show?

Tazy: Oh, wow. We've had The Donnas, Jurassic 5, At the Drive-In, BR5-49 and we've even had GWAR. Over the 11 years we've been on the radio we've had over 300 bands on the show.

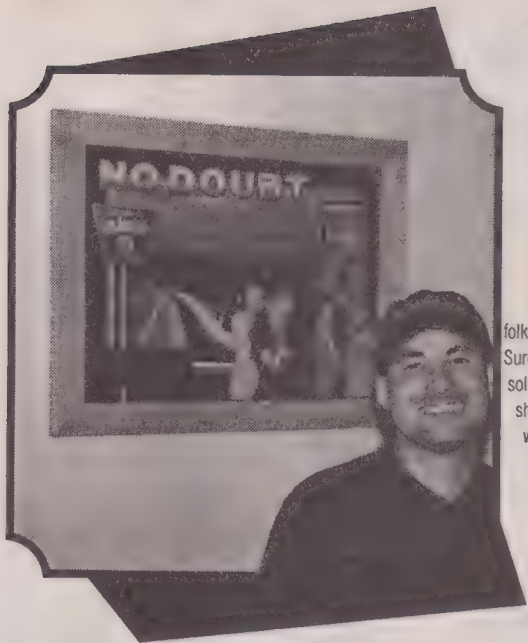
(Tazy is suddenly becomes distracted as he points to something happening behind me.)

Tazy: Oh my gosh, look! A little bunny!

(I turn to see a bunny that would fit in the size of your hand sitting less than 5 feet away casually eating some grass.)

Tazy: See, we are out here by a hot tub in a natural preserve and there is a family of bunnies hopping around. It's really, really cute. (Looking at me, laughing) Oh gosh, I got a little distracted, what





someone, but that's even pushing it. The show is, and always will be, audio based, but ultimately I hope it will become a video show. The thing that I'm most proud of is that it's a good medium between over-ground and underground, and a lot of folks can't seem to pull that off. Sure, I've had bands that have sold millions of records on the show, and I'll team them up with a completely unknown band. The show has always been based on artist development.

Skratch: That's great. Now how about if we talk about some of the guests you've had on the show. Any fond memories

of a particular guest?

Tazy: There have been WAY too many, but obviously the most memorable show had to be the Sublime show. The best live set that band has ever done captured on tape. That was the show that put us on the map. No Doubt was great, but they would say, "We won't play your show unless you book a band called Suburban Rhythm". I booked Suburban Rhythm, so No Doubt would have to come play my show again. Having the Descendents on the show was great. At The Drive-In was great. I am such a fan of the band, and in '99 they finally came and did the show. Valentine's Day '98, with The Donnas, doing all the great stuff from the first album. In '96, we had three high profile bands play live: Weapon of Choice, The Specials and Dave Wakeling (of English Beat) with Bang. Essentially, we had The Specials and English Beat playing live on the show with this awesome funk band opening. On top of that, we had Roger Steffens, who is Bob Marley's historian, come down and we world debuted some lost Bob Marley & The Wailers' music. This was all on the same show. That was the kind of thing I was doing on a weekly basis, for 11 years or so.

Skratch: You've mentioned a lot of fond memories from the show. Have you had any bad memories? Tazy: Well, basically, you're always going to have high points in a show as well as low points, but I'd have to say that they were few and far between.

Skratch: Who was your most memorable interview?

Tazy: You have to understand that I stopped doing interviews a long time ago. It got to a point that the bands either wanted to goof around the studio, or they didn't have too much to say. Eventually, you get to the point that you ask, "Why are we doing this?" or "What makes these people so special?" It was the music. So let's let them do what they do best, play music. So the interviews are few and far between.

Skratch: Well, then who would you say gave the most memorable performance? Would it be Sublime?

Tazy: Oh yeah, Sublime. Hands down was the GREATEST musical moment on the program. 60 minutes of pure magic. They weren't distracted by the crowd or the drugs, it was just the band and their instruments, in their element, and MAN did they perform!

Skratch: Is there anyone who you would like to have interviewed or play on your show, whether dead or alive?

Tazy: Oh gosh, there are SO many. I think it would have been really cool to have Led Zeppelin on my program. This is such a hard question to answer, but I would love to have had Bob Marley & The Wailers on the show. (Realization) Oh god! The Police would have been great, or the Go-Go's. Maybe even The Jam. Oh! The Clash would have been great.

Skratch: Let's get away from the show now, and talk about what you do in your off time.

Tazy: (laughing) What off time? I've been with the same gal for 11 eleven years, and married for 5. We just had our anniversary. I'm real proud of that. Oh wait! I would have loved to have Elvis Costello & The Attractions on the show! Sorry, I forgot them.

Skratch: Do you listen to music other than ska?

Tazy: Of course, I listen to all types of music for the program. I'm listening to all styles of music. Basically any good music — all over the board.

Skratch: What music is in your CD player most of the time these days?

Tazy: The Equators 1. I've been extremely passionate about them. I love the Pinehurst Kids. At The Drive-In. I like Midtown, they're quite good.

Skratch: How about live shows? Do you stick primarily with ska bands?

Tazy: Oh, no. I just went to SXSW, and I saw Ozomatli, Black-eyed Peas, and I saw Jurassic 5. Oh, I like Alkaline Trio too. I'd like them to play the show as well.

Skratch: Who would you say has had the most influence on your life, and why?

Tazy: Well, my family, obviously. We had the best of both worlds in my family. My dad from the science side of things, and my mom from the artistic side of things. They really drilled into us a sense of preserving history. Chick Corea actually made a difference to me, as well. Meeting him, and having him say things that stick with me to this day. I mean, when your idol-upon-idols tells you to your face to go beyond the call of duty. He said not to necessarily think about doing something, but to just jump in head-first and do it.

Skratch: If you could change one thing in the world today, what would it be?

Tazy: (He thinks for a few moments) It would be really nice to see people pursue their goals, and have them come to fruition. I'm not sure what else to say. (laughing) I guess I could ask for peace and happiness in the world, but I guess it comes down to easing suffering or helping make life more fulfilling, for the short time that we are going to be here.

Skratch: What is your biggest concern in life right now?

Tazy: I'm trying to make a living in this wild, wacky industry. Even if you know a whole bunch of folks on many different levels, it doesn't seem adequate enough. I'm at a crossroads right now, where I've had a lot of success with this, but if I do this for another 10 years, I'll be 40 something. I need to really concentrate on keeping involved with the music. I mean, I want to be able to survive and provide a decent living for my family. I want to be able to get a house, and start raising a family.

Skratch: What color best represents you?

Tazy: I would have to say blue.

Skratch: Why?

Tazy: Well, my room growing up was blue. (laughing, again) I wanted yellow. My brother got yellow. My parents got mixed up. Blue is a very calming color. The sky is blue, maybe not always in Southern California, but the water is blue and well...

Skratch: Okay. What do you think you would be doing if you didn't do the SKA Parade?

Tazy: Either I would be a journalist, or possibly work in the medical field.

Skratch: I know we are well into 2001, but what are you looking forward to most in the upcoming year?

Tazy: Um. I guess I'm looking forward to living a full life. I guess I'm just grateful to have a good family. You know, first comes family, then comes profession. That was really drilled into me as well. I guess, to answer your question, I would have to say to see some direction as to where my life is going, and perhaps it will follow the more traditional road of things, but also I'd like to keep the show going.

Skratch: Is there anything else you would like to add before this interview is over?

Tazy: Yeah, well I think we've covered quite a bit, and I'd really like to say I've been a supporter of Skatch from its inception, and I'm not just saying that, and I'M NOT SAYING THAT TO KISS ASS! I'm being real sincere when I say that. I mean, I've been a supporter of artist development and growth, and I've seen that with Skatch. Nothing makes me prouder than to see things grow, blossom and flourish, and I've seen that happen to Skatch as well. I'm happy to see that Scott is still around after all these years. I remember when we used to put shows together. I mean, my hats off to you guys. That's quite a feat in today's market.

Skratch: Well, I want to thank you for your time, Tazy and I wish you the best in the future.

Tazy: Thank you, Jimbo, it was a pleasure.



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were we talking about? Keep me focused.

Skratch: We were talking about how the show has evolved.

Tazy: Okay. Well, it soon made sense to bring the show to the Internet, because I could get more of a worldwide audience. I mean, I've come from a local radio show that could only be picked up by a handful of people in Irvine. Well, actually, you couldn't even pick it up in all parts of Irvine. Some people would park across the street from the radio station at In-N-Out Burger just to hear the show on Saturday afternoon. So, you go from that, to being able to hear the show anywhere in the world via the magical Internet. I've received fan mail from all over the world, like Singapore and Japan, Canada and Australia, but the most impressive letter came from Harare, Zimbabwe. Can you imagine that? There are fans of the show all the way in Zimbabwe. Most recently, I've gotten letters from the Ukraine and Romania. It definitely makes the world a whole lot smaller. So it makes a lot of sense to bring the show solely on the Internet. I'd rather have the web hits go to my page than someone else's. I think it's very admirable what I've been able to do over the 11 years I've been doing the show, and to have a band and a single revolutionize commercial alternative. That band being Sublime with their single, "Date Rape", and that's how that all started. So, hear I am sitting with you, and it's the story of my life.

Skratch: Now that the show is Internet only, where do you hope it will go from there?

Tazy: Just basically increasing from there. I think the show is destined to become a video show.

Skratch: Really?

Tazy: Oh, yeah, but the thing with video on the Internet, at this time, is that it's fine to see maybe one or two songs, but it's not as interesting to see a full band set on the Internet. Audio is okay on the Internet, because you can listen to it on the computer while you're at work or home, but video needs an attention span that most people don't have. Maybe you'll get 2-5 minutes tops from



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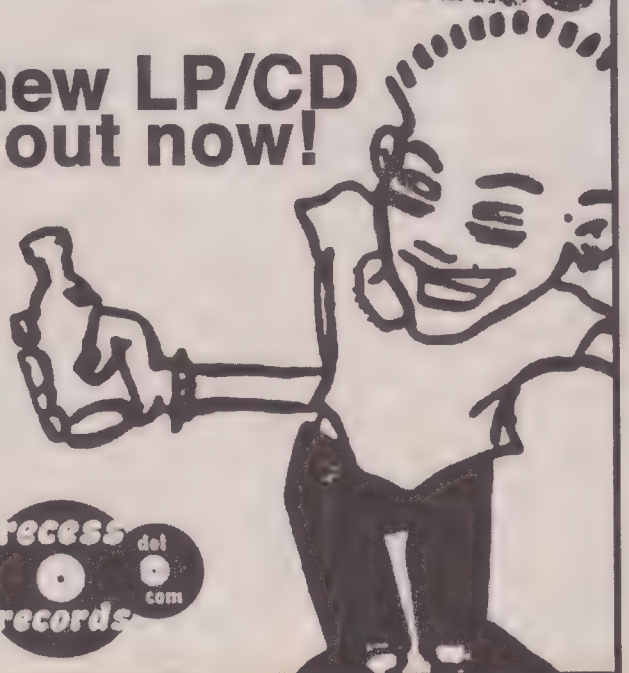
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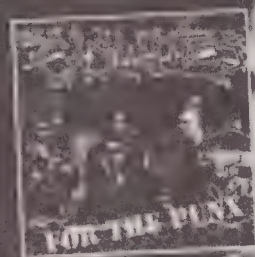
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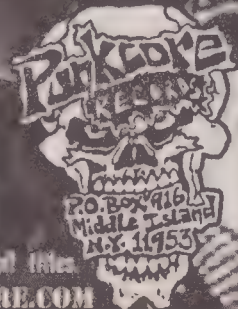
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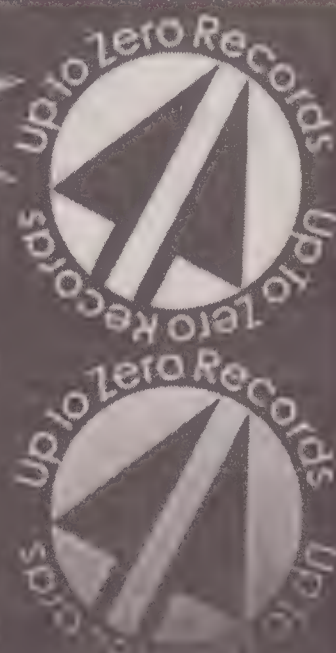
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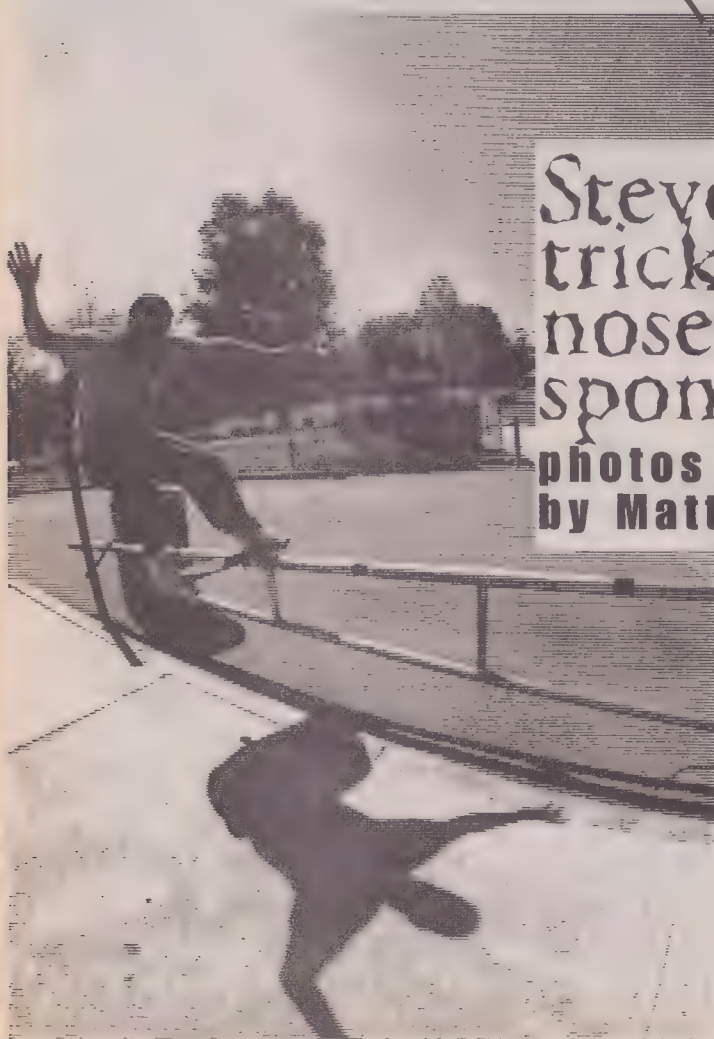


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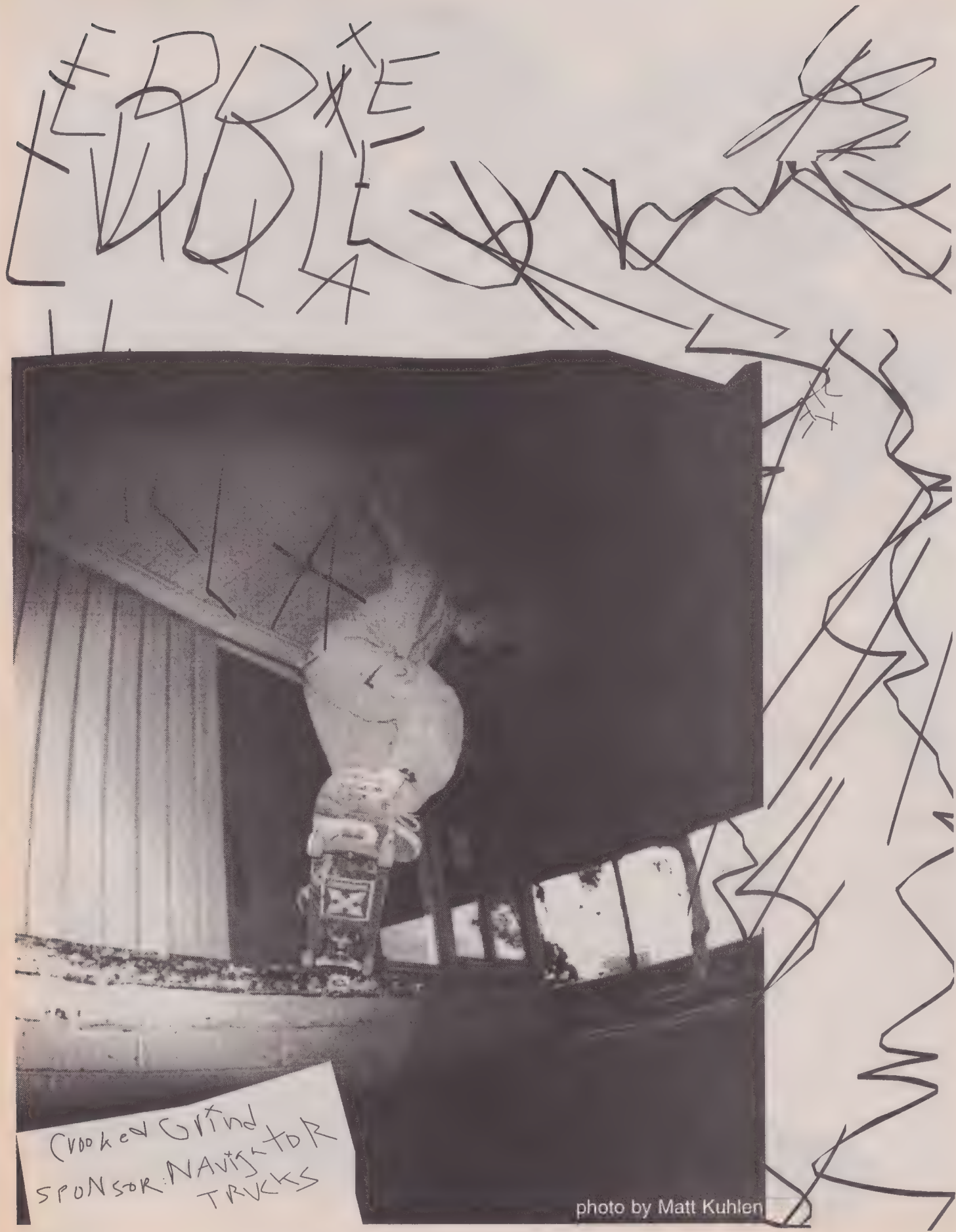
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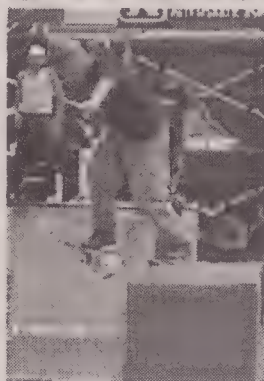


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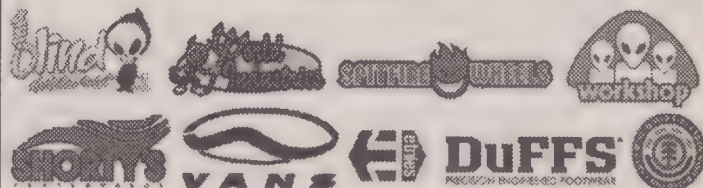


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## Five Days in the Fray: Attending Austin's, SXSW for the first time

By Mark Whittaker

To try and describe what went on during this years South by Southwest Music Festival, held annually in Austin, TX, will be a challenge. What happens to the mind and body in those five days, 16 hours everyday, can only be broken down to part convention, part street fair and part indie styled Woodstock. Several hundred bands will play before several thousand people, mainly music industry insiders, who descend upon the small suburban college town in hopes of gaining interest or further support for their efforts and intent. This is just not a showcase for up and coming acts; some well-established ones, such as The Cult, The Black Crowes and TSOL played this year, trying to pump new blood into their well-worn set. Being my first time, I had little knowledge of what actually went on. I knew bands would play, but I didn't know the physical endurance one must muster to keep up with the pace of catching some of your favorite artists, while trying to hear some new ones you have mild interest in, all in the course of a few short hours. Luckily, Austin in nothing short of a grid, and the main artery of the town is a stretch called 6th street, which houses most of the clubs, bars and late night food stands. Other venue-laden roads, like Red River and Congress, are just an off-shoot of 6th. During the festival, the cops blockade the drag after 10 PM, so revelers can walk or stumble their way to the next band. This is one of the largest music showcases in the world, and I was finally a part of it. My press pass had come only two weeks earlier and I was lucky that my friend Shlomo was attending, and had secured a hotel room with some other guy named Jordan. They offered me a patch of floor. Unfortunately, to get a flight in, I had to arrive a day earlier and I ended up spending 16 hours in the tiny Austin airport. But, at 3:45 on Wednesday afternoon, March 14 2001, Shlomo walked through gate 11 and the trip was underway.

What is to follow is a play by play of my first experience at SXSW. For those that have been before, some of the venues, common episodes and general mirth will wax nostalgic, while the ones who have yet to go, this will serve as a warning: Once you have obtained a laminate, there is no going back! Remember to pace yourselves, moderation in all things and beware of the temptation to indulge in every free beer cavalcade. Because, dear God, they are rampant.

### DAY 1: Wednesday

After obtaining our all access laminates at the near-by convention center, Shlomo and I checked into the hotel. Some swank affair called the Omni, downtown and right in the center of the storm. I wondered how I was going to pay for my floor space, but it made little difference. We were here, we dropped off our bags, and we drained the tiny fridge of not-so complimentary Heineken and headed out. It was close to 5 PM and things were about to get underway.

We ended up at some burger shack for food. A rotten hippie folk rock band was playing, fronted by a singer who should be a replacement for Don Dokken. We teased them by yelling, "play 'Jeremy'!" but that did little, except upset some locals, who have come to hear their friends. This is Texas, and we are two obnoxious Californians, dressed in wild print shirts, just in town for SXSW. We downed our food and beer, then left.

Around this time, others had arrived. Adam and Su-Yun had checked in just 5 floors over us, and we met up before heading out to see actual SXSW sponsored events.

A place called the Waterloo Brewing Company had a large tent outside and some alter-country band was playing. They would not be the last. But no matter, lots of local venues open their doors and kegs to SXSWers, and we were here to partake of ultra cheap Shiner Bock, the local favorite and competitor to Lone Star. We were quickly bored, so we made our way down the street to La Zona Rosa, which is some Mexican fare in the front, but the back is an open warehouse with a stage. On it then were the Mathematic DJs, two guys scratching and mixing hip-hop. No one was dancing. Strange, the DJ culture had molded the style

into a spectator sport, almost. They were good, flawless, but there was no pyrotechnics or girls in cages. So in essence of the event, I did a backspin on the ground, which garnered some laughs and curious stares. That's when the legendary Grand Wizard Theodore takes over the decks, and sends us all back to Brooklyn, circa 1982. The crowd grows thicker, and even though I am having a great "old school" time, I have to march up the street for my first assigned band.

They are called Bloodhag; four guys from Seattle who sing heavy metal songs to their favorite, yet obscure, sci-fi authors. They come out, all in glasses, white shirts with red ties, and begin to recite passages from some of the books. They ask us if we know each and every author, and, of course, we do not. No matter, after the quick lesson, they belt us with an undercut of sheer scream/death core metal that lasts maybe a total of 2 minutes. Another lesson, then another wrecking ball. This goes on for the entire hour. I stepped up to the bar to grab a beer and notice something curious: a pint of Lone Star is \$3.50, but a pitcher is \$7. I did the math and ordered the pitcher, but with two cups, as to not seem pitiful. The band was now throwing paperbacks into the crowd. I immediately liked these guys. After their set, I asked why the name Bloodhag? The lead singer told me: "We just wanted a total metal name but with non-metal subject matter. Sure we rock, but we also educate." Fair enough, and I left to join my friends up the street.

The pitcher had taken hold, and when I stepped into the crowded The Drink on 6th to witness some band called the Deathray Davies, I had little control over my actions. Someone handed me a wild concoction and I felt the terra firma move and the lights were growing halo. Exhaustion and excess were in command now, and I went back to the hotel to rest up for another day.

### DAY 2: Thursday

This was the day I was looking forward to. Not only would it be my first night sleeping horizontal (the chairs in the Austin airport are ill equipped for slumber), but tonight some of my favorite bands will be playing; one of the few metal showcases at SXSW. Jordan had slipped in during the night and Shlomo was snoring. Before long, we were up, drinking foul room service coffee and back outside. It was around noon.

We met up with even more. Skip and Bill, two guys who run a record label, were now part of the team. They knew of a free BBQ and beer fest, so we climbed into the mid-size rental and made our way over.

Downtown Congress Street becomes E. Congress when you cross the bridge. E. Congress is a stretch of road that houses many vintage shops, antique stores, various venues and something called "Just Guns." Texas in full effect. I walked in and was met with grim stares from the malformed counter folk. Hung over, and from San Francisco, I admired the frightening array of firearms for some unknown melee, and quickly left. We were at a place called Yard Dog, which is a clever folk art museum/store and opens their back lot during SXSW. A huge tent with a stage, tables of Texas BBQ and a beer front was set up. The sun was shining. Beautiful conventioners were all over. I grinned wide, as I sucked down my first Shiner, ate perfect brisket and potato salad, as a rockabilly troupe was entertaining. This is what the trip is all about.

I had to leave my friends to attend a "press only" party at some swanky affair called Sullivan's. I didn't have to leave, but the idea of more free stuff and some respite sounded appealing. I walked into the dark and jazz theme restaurant, dirty and just waiting to meet Electric Wizard for the first time, and was met by a rather attractive hostess, who found my name and escorted me in. I had little knowledge that it was a "Matrix" theme party, and the good folks at Cirrus Logic, who were throwing the mixer, were waiting around talking to those who looked like the press. Everyone looked great. I felt the sore thumb theory come on, so I ordered a Glenfiddich, listened to the pop antics of some band called Quatropaw and opened up my notebook. That's when things got strange. A large bald man, dressed like Larry Fishburn in the dorky film, approached me and had me sit next to two attractive girls. Perhaps I had stumbled upon some high-class

"swingers" party, which sent me into mild horror. The man said one of the ladies wanted to be a writer. I told her the best thing to do to be a writer, is to simply write. This struck her as a novelty. Further horror set in.

A leather clad woman made her way through the room with a fishbowl and asked us all to toss in our business cards as to win something cool. I was game. So I did. After a "Matrix" DVD giveaway, to those who could answer the trivia questions, the fishbowl was brought up and a card was drawn. "Mark Whittaker," said the man. I then walked on stage and was presented with a Rio MP3 player. Whatever. I gave everyone the metal fingers and walked away with my prize. Perhaps now I could pay for the room, I thought.

I soon left and met some of the troupe at a billiard room for a quick beer. Nikki Sixx was in the next booth. I thought about going over and saying, "You got the looks that kill! That KEEEEE-A-AALLLLL!" but I voted against it since he was with important looking friends. So I caught a cab to my main event.

As I walked into the far away and smoky Back Room, I spotted Electric Wizard frontman Jus Oborn by the bar. A doom band by the name of Warhorse was on stage. I was nervous as I introduced myself, this being the man behind such songs as "We Hate You" and "Barbarian." But he was really nice, quiet. We chatted it up for a bit, as the other two wizards appeared. Tim Bagshaw (bass) and Mark Greening (drums). As Warhorse finished up, they said they wanted to go back to the hotel for a rest. "Wanna come along?" asked Jus. So I soon found myself crunched in their tour manager's car, with the guys as we stopped to buy beer and made it to their motor lodge room.

Tim turned on the TV and we were met with some HBO show about girls in the sex industry. As we drank and they constantly smoked weed, the three boys were transfixed by the naked images of young girls. We talked about the sagging metal scene, groupies, bike accidents (Mark has a metal plate for a collarbone because of one) and television shows. It turns out that Jus used to be a regular watcher of "Buffy the Vampire Slayer." It was odd to be in the same room as my doom metal heroes, but it was all part-and-parcel of not only the job, but also the trip itself. Before long, John, the tour manager, honked outside, and we piled in to get back to the venue.

The Atomic Bitchwax was on stage and was simply amazing. Soon enough, Electric Wizard took over and droned us all into the evening. Afterwards, as folks were packing up and deciding what to do, I made the decision to make the long trek back to the room on foot. I needed to sober up, the moon was out and so were the huge blackbirds that dominate Austin with their loud squelching peeps. In a few short hours, I would be back into it.

### DAY 3: Friday

Waking up to the simple pounding of the head is a bad omen. It would take more than endurance to make it through the day. The other boys threw on Loony Tunes, and Wile E. Coyote was getting an anvil shoved in the face. I knew how he felt. Before long, coffee and showers were had and once again we were back at the Yard Dog.

I really wanted to be somewhere else. The crowd had grown thicker and glossier, this being the first "real" big day of the festival. The incredible Split Lip Rayfield was on stage, but I wished for some transport system. As a journalist, I am here to greet the bands and get into the music, but schmoozing with the likes of Brad and Varla from some god-awful PR company, made the free Shiner almost come back up. I went back across the street to Just Guns, and imagined bullets hurled in their general direction. Next door, at the Continental Club, Mojo Nixon was squawking away in his silly, hillbilly jump around to those in massive sideburns, who have parked their flamejob Pontiacs out in front. The day was growing hazy with rain clouds and I found myself wandering E. Congress Street looking for a cot to sleep in, but instead found an aspirin bottle.

After meeting up with the troupe, we then made our way to Waterloo Records where a DJ was spinning hip-hop with a live percussionist. To those who had SXSW laminates, free beer was offered, and we all took them up on it. This is the only way to shop for records, I thought. Get

'em all drunk and they'll buy anything. It's the Vegas mentality.

Shlomo and I made our way to the Convention Center, the heart of the festival so to speak. We wandered helplessly through the trade show; a rat maze of services and products I will never hear of again. I did manage to get a couple of free CDs and t-shirts and played "Do Not Fear the Reaper" on a tennis racket for some at home guitar karaoke gadget. It was ridiculous. The intense fluorescent lights were getting to me and I ran out of the building.

That night we all met up at Waterloo Park, the "central" park of Austin, for corndogs and Junior Brown. The sound was so terrible that the only thing we got out the good ol' boy's performance, was seeing his signature hat and hearing the bull fiddle bass. We left. Some met up at Antoine's, a classy dive on 7th, to try and get in to the Ike Turner Revue, but there was a line. Even with our credentials, we had to stand in the drizzle with the others to catch the "Bitch Slap 2001" tour. No thanks. I left the group to go to Emo's for the Man's Ruin/Junk Records showcase.

When I entered the club a familiar face was by the bar. It was Jus from Electric Wizard. They were the "special guest" at 1 AM. We giggled about it. Heavy bands such as Operator Generator and the Cutthroats 9 whizzed us into oblivion. Somewhere wandering the grounds was the naughty first lady of the new heavy rock, Texas Terry. She made me nervous, all covered in tattoos and almost inciting a riot during her set with the Stiff Ones. Eventually, Wizard took over and did a fine job, but the drums kept falling apart. It turns out the other set had to be put to pasture, and this one was on loan. When they finished, Mark kicked the drums over and literally destroyed them. Rock and roll baby. My ears were numb.

### DAY 4: Saturday

We were back at the Yard Dog and I was growing sick of the place. Too many faces, too many expensive shoes. Too hip for my palate. Growing weak from constant motion, volume and beef. My tolerance for beer had tripled, seeing as it is more readily available than water. The legs were beginning to ache from standing more than 16 hours at a time, staring at bands and walking from place to place. Was I indeed getting old? Was this the final test of bygone eras of my good timing romps through this life? Had my excess come full circle, and now the need for complacency and a "regular" job appears tempting? No. Just one more round of solid pounding and madness. Just another chance to reclaim my thirst for a carnival in the everyday. So I took a nap.

Some friends had caught The Cult down the street, but I was still in the dream space. When I awoke, Shlomo and I found our way to Buffalo Billiards, where Oranger was groaning in sugar coated glee. Their pop styles did little for me, but they were so darn happy that I immediately thought of Elmo and Sesame Street, then all was well. Outside, the fray was growing thicker. Hundreds of people, most of whom came from the near-by college and were totally underage (this I know due to the thick X on the back of their hands indicating underage), were gagging 8th street looking for the next cool place to hang their backwards baseball caps. Trendy club goers, shivering in the night chill from lack of outerwear and no lack of spaghetti straps, wandered in a glaze of manicures and cell phones. The streets were blocked and the torrent threw us down to the Austin Music Hall, where we caught some of the Matador Records showcase, featuring Mark Eitzel, who was as exciting as a conversation with a brick, and the Soft Boys, with Robyn Hitchcock, who inspired dull indie-rockers to come out and show their respect. I left to catch Meg Lee Chin at the Atomic Café. She used to sing for Pigface, but now she is on her own with a hip-hop/industrial/rock style of pure energy. I began to feel better. Next door at Emo's (again) was Nebula, one of the finest in spacey stoner rock. They turned on the smoke machine, the back lights and almost set the place of fire when drummer Ruben Romano ignited the big bong behind him for the finale. Not bad. Then it was off to the 710 Room to catch Bob Log III. Now, if you haven't seen this guy, you have got to go. He comes out in a sparkly blue jump suit with a motorcycle helmet on, a telephone receiver mounted in the face guard that serves as his microphone, plays the mean slide guitar, a frantic rhythm machine and a foot pedal operated drum back ups. This cat blew me away.



The small but dedicated crowd went wild. He has such songs as "Wag Your Tail Like a Dog in a Pickup Truck" and the infamous "Clap Your Tits" which he had two female audience members sit on his lap as he played. When all was said and done, I knew the crux of the event had come to a close, and I got instant nostalgia for the event. I met up with the crew for this Spin Magazine after hours party. It was so jam packed and filled with drunken morons, grabbing for small complimentary sandwiches, and trying to whistle inside to see the three featured bands, that I left and slept under the veil of the spinning delirium that was, is and will be again, the annual SxSW Music Festival.

DAY 5: Sunday

My plane didn't leave till Monday afternoon. The others all left this day and the hotel room was over. I had caught a rather bad head cold and got a room in a local motel. I popped vitamins and pills and watched more HBO. Such sweet memories. What I relayed to you is only a fraction of what happened. Like I said, to put the whole adventure into a simple text is no easy task. I didn't even mention hanging with the White Stripes, catching the Japanese showcase, the Murder City Devils and various others. Next year, when I see you there, we can compare notes. I'll be by the free BBQ pit and complimentary beer shed. Just bring earplugs and sensible shoes. Oh man, I am getting old.

## Propagandhi, Avail, J-Church

@ The Glasshouse - 3/25/01  
By Drew Baker

It has become painfully obvious to me that no matter how hard I try, I will never be on time anywhere. From what I understood, there was supposed to be four bands on this bill, but apparently, Fabulous Disaster had to cancel the show, which only made my late arrival that much worse.

When I finally made it to the Glasshouse, I checked the time schedule for bands. I noticed that Fabulous Disaster's name wasn't anywhere on the sheet and J-Church was opening the show, at which point I started to freak out. According to the schedule, I had missed J-Church in entirety and Avail had about 10 minutes left in their set. I waited in the massive line just shaking my head in disappointment.

As luck would have it though, the show was running ever so slightly late. By the time I got into the Glasshouse, Avail was just finishing set up. I stepped foot into the main room, just as the first beat was played (Cool how that worked out), and stayed inside to watch the Virginia based four piece rip through a 45 minute set of melodic hardcore punk. I had heard Avail previously through a friend, and had never really got into them. Seeing them live, however, is a different story. Unfortunately, I am not familiar enough with Avail's music to list song titles that they played, nor did they say any of them, but a majority of the songs they played had my head nodding. Avail blends fast and furious galloping punk rock beats, and slower rock influenced parts, topped off by aggressive, raspy vocals singing catchy melody lines. The rhythm section's creativity made Avail even more fun to watch. They played a couple songs with very slow, oddly timed introductions, which featured the guitar and bass player harmonizing over the drummer's unusual patterns, which I thought was reminiscent of Fugazi. The impressive musicianship of this band was apparent through each and every one of their songs. The only thing that didn't really appeal to me was what I like to refer to as their "ZZ Top Hype Man". He was just a guy that danced around on stage with the band, occasionally sang some backgrounds, and babbled a little bit between songs. He was the punk rock boss-stone; the "fun" guy, in theory, but in all reality, served no real purpose. Oh well. I will have to check out Avail again though. You should too.

The next band, of course, needed no introduction.... Yet they had one anyway. The lights dimmed. The crowd silenced. And over the speakers, the sounds of the 2001 Space

Odyssey filled the sold out Glasshouse. From the opening song "Fuck the Border" to their encore, Propagandhi had the crowd riled up with their politically minded melodic punk rock/hardcore sound. The Canadian three piece tore through a good mix of songs from "How to Clean Everything", "Less Talk, More Rock" and their latest full length "Today's Empires, Tomorrow's Ashes". To be honest, I can't even find the words to accurately describe how tight their live show is. I have waited to see Propagandhi for what seems like forever. (I think the last time they played in California was approximately 5 years ago and I missed it, of course) It was well worth the wait. Never have I seen a band play their songs live and sound almost exactly the way they do recorded. If you listen to Propagandhi, you know what I am talking about when I mention lead singer/guitarist Chris' guitar work alone. And then, imagine him singing while he plays his riffs... at break neck speed nonetheless. I stood in awe as I watched Propagandhi perform, just like I had imagined it to be. Some highlights of the set were "Anti-Manifesto", "Stick the Fucking Flag Up Your Goddam Ass, You Sonofabitch", "Less Talk, More Rock", "...And We Thought That Nation-States Were a Bad Idea", "Today's Empires, Tomorrow's Ashes", "Apparently, I'm a 'PC Fascist'", "Mate Ka Moris Ukun Rasik An", "Natural Disasters", and one of my personal favorites, "Ska Sucks". To best summarize the experience of going to a Propagandhi show, I turn to the opening lines of "Back to the Motor League" where the vocalist/guitar player sings "I like to party fucking hard. I like my rock and roll the same". That is exactly what Propagandhi do. See them live because you will not regret it.

## Operation Oscar

by, Skip Paraffin

This past Sunday evening was the 73rd Annual Academy Awards show, held at the Shrine Auditorium in L.A. It is the single most watched event in the world, with nearly a billion people watching. That's close to 17 percent of the world. So if you didn't happen to see Steve Martin continually make fun of Russell Crowe, then you truly missed out on a magical evening. Now some of you, perhaps even a bunch of you, are cynical about Hollywood and about show business thinking that it's all a bunch of hype and overblown nothing stuff. Well, I suppose you are entitled to your opinion, but this article is going to approach the Oscars as this; even though the Business is full of some of the phoniest people in the world (still less than lawyers though), these people, somehow, manage to bring stories to life. Story telling, not prostitution, is the oldest form of entertainment, and movies make stories the closest thing to reality.

Theaters are places where you can forget who you are for two hours, and live the life of anyone you want. Well, the Oscars is the one time in the year when, and where, all of the most talented people, in this very magical profession, come together and recognize the most outstanding accomplishments in that year. Maybe this is melodramatic, but, to me, it is somewhere where I want and need to be. If you can't tell, I'm a Cinema Major and I'm at the University of Southern California, which conveniently happens to be right across the street from the Shrine. So, for me to have all this going on right around the corner, and to sit at home like a boob, would be torture. I had to get in, much like I did last year. This is my tale!

Well, first of all, I didn't get into the awards show, but I did get into the red carpet and the governor's ball, which is where everyone is. And, I barely got in. I mean, I'm a sneaky so and so but this was by far, the hardest and most sneaky, pull-every-trick-out-of-the-bag, mission ever! I knew I wouldn't be able to take many people, because you have to travel either solo or in twos. If I sound overly official, well, it's all true. Believe me. Five others, and myself, attempted to get in and only half of us got in. One of my friends didn't get in because he brought a pretty date and she caused too much attention. Two guys in black tuxes attract very little attention and still, I emphasize how difficult it was. Sorry ladies, I don't have much advice for how you would get in, not having too much

experience sneaking in, in drag. But I would still say that blending in as much as possible is the best way to go. If you're really pretty, you might have a hard time. Same thing with you ugly ones. But if you're not too homely, but kinda plain Jane, then you would probably have a better chance.

So, first I got into the bleachers above the red carpet before the show, which others had to wait all week for. I mean, people were camping out and stuff. That's ridiculous. I just walked through, with an air like I belonged, when no one was paying too much attention. I saw a lot of cool people, and went home to watch the show. Then after Russell Crowe made his speech, I got back into my tux and went with the 5 others. We got onto the red carpet. I was on TV with George Penacio. I saw a lot of cool people, and besides that, it was incredible being on the carpet. Really an incredible experience. It took me at least a half an hour to break into the ball. I tried every entrance. I eventually had to sneak in with a caterer, at a gate, armed by a Chinese security, who didn't speak very good English. Then I got stopped by two hardcore security guys who I think were FBI. They almost got me, and if I got caught, I would be arrested. They really take security seriously at the Oscars. If a bomb went off or something, all of Hollywood, besides Marion Brando, would be gone.

Anyway, I then masterfully snuck into the main pressroom, where they interviewed all the winners. It was cool. The whole place was filled with reporters, typing up articles on laptops. Then I snuck behind a curtain and into a maze on corridors, not really sure of where I was going. I picked up a glass of champagne, to look the part, and continued to wander. I found my way to the ball, but either was stopped by high security guards (FBI agents) or heard others getting stopped. I found my way onto the main stage, where the entire event had taken place. It was really a magical moment. First of all, the Shrine Auditorium is something to behold in itself. If you've never seen it, it is like the inside in Ali Babba's secret underground palace. The walls are made of huge blocks of stone, draping from them are fittingly huge curtains of Persian materials and design. Hanging from the highest point of the ceiling is the grand chandelier lantern, which is like a circus tent, pegged to the ceiling, and hanging from it are dwarfing tassels, lit with bright precious gems. Then being on the very stage where this fantastic event just took place, 30 minutes prior, is even more inspiring, as a movie making student.

I found my way out a side door. I made my way up a flight of stairs and found myself right above the ball. Now, I had been here twice before. Once last year at the 72nd Oscars, and once at the previous years American Music Awards, so I knew my way around. One problem; there were many more security guards for this event, partly to do with the threats made upon Russell Crowe's life. Well, I wandered around the top of the ballroom, trying a number of stairways that led into the ball. I could hear all the music and fun, and it was torturing me. Finally I went down a flight of stairs; there were a few student security guards. One asked to see my pass (which I obviously didn't have) and I recognized her from campus. I asked her if she could do me a solid. She was awesome enough to let me in.

I walked through this curtain and right in front of me was a huge ballroom full of incredibly talented people. I went over to the bar and got myself a gin and tonic. Catherine Zeta Jones and Michael Douglas walked right past me on their way out (and she is every bit as beautiful as in the movies). She is the new Hollywood royalty of the classic screen, with the likes of Vivian Leigh and Audrey Hepburn. Then, I made my way to the dance floor. I danced it up with a few ladies, so I would look like I fit in and then made the rounds to find some of my heroes. As I was walking around, I myself facing Kurt Russell and Goldie Hawn, who then stuck out his right hand across my chest to shake Ben Stiller's hand. Seeing this, I knew that Kate Hudson was close. Sure enough there she was. I went over to her and told her how much I really enjoyed Almost Famous and particularly her part, and I Shook HER HAND! It was incredible. She smiled just the way Penny Lane did in the movie. I was filled with so much warmth. I'm especially fond of Kate Hudson, so if I had gotten arrested at this point, I would have been very satisfied. I kept it short and she thanked me. It was important not to be too paparazzi

and be annoying. I thought of how little time they really get to themselves in public, so I wanted to be courteous.

Then I wandered around and saw Dame Judy Dench, Juliet Binoche, Laura Linney, and talked a little with Joaquin Phoenix, who is now one of my Hollywood heroes. He is one of the nicest guys in Hollywood. Not only was he really cool to me, as he was walking in on the red carpet, he was jumping into the stands and giving people five, and signing autographs. It seems that he has really paid his dues in the Business, and is really grateful to finally get recognition. I shook his hand, and told him how much I enjoyed his performance in Gladiator and Quills. He thanked me, and then broke out into a little Salsa dance on the floor. He was also on his way out, so I didn't want to be rude.

I saw Russell Crowe behind him (the casts from different movies sit at the same tables). He had his Oscar with him. It was awesome. I had talked to him last year when I snuck in, and we discussed The Insider (which he got a nod for as best actor) and how much I looked forward to Gladiator (which hadn't come out yet). I couldn't understand all that he was saying; his accent is really thick when he's not masking it. I heard him ask me who dressed me, he liked the way I was dressed (thinking I was somebody I guess). I jokingly replied that my mom had dressed me and he said something to the effect that she had good taste or something. Well, I tried to talk to him again, this year, but his FBI guards wouldn't let me. So, I just let it be known that we'll get a chance to work together in the future.

After I saw that most the stars were leaving, I went and danced some more, then sat down to a great dessert made by Wolfgang Puck, who always caters the Oscars. The dessert was a rich chocolate mousse, inside a chocolate tower, topped by an edible 24 carat gold covered chocolate Oscar, with raspberries on the side. I saw Wolfy as he was walking by. I told him how much I enjoyed the dessert, and then patted him on the back. I walked out to the red carpet and saw Penelope Cruz. I took a potted plant, so that in the future, I could have an Oscar plant growing in my yard. Next time I sneak in, I can pluck a flower from it and put it in my lapel.

Skip's 5 ways to sneak into a neat event where you don't belong.

1. Dress the part. If tux is the standard, then get a tux. If you have colored hair, dye it back. Unlike our natural American inclination, the key is to fit in, and not make be noticed. You are not here to make a statement or get discovered.
2. Know your way around the building (if you can). This is really helpful, but if you can't then you can't. It really helped that I had snuck into the American Music Awards.
3. Go solo (or in pairs at most). One person is less noticeable than three, four, or five.
4. Choose who you go with wisely. If you go with an idiot, they're going to ruin it for you. If you think the person might act stupid or loud or just isn't very clever, drop em like Muhammad Ali's car keys.

5. (Most importantly) Act like you belong. Better yet, know that you belong. If you convince yourself that you are suppose to be there, your good excuses and clever fabrications will come more readily when questioned by security. Try not to be awestruck when you see famous people, because that is an easy way to get caught. If it's the Oscars, pretend you're a bitter actor, like Chris Elliot or actress like Xuxa, who is not impressed with anything Hollywood has to offer and will probably be spit out to the bottom of the porn industry.

## Lagwagon with The Vandals and the Ataris

St. Andrews Hall @ Detroit, Michigan  
March 22, 2001  
By Dane Jackson

Before the show even started, things started to get a bit weary, especially when the staff at St. Andrews Hall started to line up the crowd down a dark Detroit alleyway. After a few moments of uneasiness, things got much better when we were treated to a song and dance number by a bum, who used his portable hand radio as a cell phone and his liquor bottles as simulated urination. From that point on, the evening was



a rad event.

The Ataris started things off, with a few tracks off of their new album, *End is Forever*. After that, they played a mixture of tracks from their past albums, including many sing-a-longs and a rousing rendition of "The Radio Still Sucks." They even managed to fit in a Jawbreaker cover into their set. Their live show completely blows away any misconception that they're an emo-influenced band; their playing style was laced with profanities, pounding drums, and edgy, loud guitars. Their stage presence really picked up for the last two songs, which included "San Dimas High School Football Rules." For that track, the lead singer gave up his guitar duties for a fan in the crowd and went completely balls out. Hell, he even jumped in the crowd a few times and got them to help him sing.

About ten minutes after the Ataris went off the stage, the Vandals were starting things off with "It's a Fact." There wasn't one time that the Vandals stood still. Even Josh Freese's replacement, Derek Grant, formerly of the Suicide Machines, was bouncing around in his little drummer seat. Warren Fitzgerald and Dave Quackenbush had the audience in their grip throughout the hour set. We laughed when they wanted us to, sang when they wanted us to, and kicked the shit out of each other when they wanted us to. Hell, even a little 15-year-old girl tried to start shit with me, when I pushed past her to get a picture or two. Although they played a lot of tracks from the new record, and a few classics like "Oi to the World," the highlight of the evening was when Warren took over singing duties for Dave. He ended the show by singing "I Have a Date." Not only did he jump around like a crazed lunatic and do headstands, but his performance of the song seemed like foreplay leading up to the finale. Towards the end of the song, he hiked his shorts up on both sides, put his arms through the leg holes and displayed his ass cheeks while dancing around for all of Detroit to see.

I didn't think anyone would want to go up after the Vandals set, because of how amazing they were live, but Lagwagon was up for the challenge and did a damn good job. They weren't as active as the Vandals, but the connection between the crowd and the band were indescribable. There was even an obsessed couple that kept trying to get on stage to touch the band, and after they failed each time, they would go off into the corner and almost fuck. So, not only did the crowd get a performance on the stage, but they also got one from those two freaks. Musically, Lagwagon was very tight and together as a group. From their interaction with the crowd to the intensity and effort they put forth, you could tell the band was having one hell of a time. It's very rare to see a drummer smile throughout the whole set these days. Since the show was in Detroit Rock City, the band performed a Kiss solo, while making their sweat-drenched hair shaped into one long spike down their forehead in Misfit's fashion.

This is probably one of the best shows I've seen this year, even better than Face to Face, H2O and Snapcase. All three of the bands put forth tremendous effort to give the crowd an entertaining show. When it was all said and done, not a soul in the place was dry. That's when you know it was a good show. Hats off to the Vandals as well, since this was their last date on the tour because of a tour in Japan. They definitely ended their stay on the tour with some style!

## Less than Jake and New Found Glory

@ The Palace (3/7/01)  
by Sue Sdatat

The Palace seems to think that their venue name entitles them to charge kids \$15 for parking, meanwhile middle-aged patrons of The Pantages, which is nearby, only pay \$6. Some may call it capitalism, but I call it rape. Staying true to our punk ideals, my friend Jamie and I refused to indulge such stupidity. Instead, we parked at the nearby 7 Eleven for free. How do you like them apples? Before I proceed with the review, I have to gripe about girls that go to shows wearing club clothing—or what they pass off as clothes anyway. They look more ready to go work a street corner than going to a show.

Already a little bitter with The Palace for the

forementioned ludicrous parking issue, the situation was not remedied by the fact that the show actually started on time. Usually venues start half an hour later than stated so that everyone is able to get in and see all the bands play. My disappointment was due mostly to the fact that I missed the opening act, The Teen Idols. I had heard good things about them, whose sound could best be categorized as new school Ramones—a deft meshing of 50's rock and roll attitude and snotty pop-punk. Rumor has it that Heather, the bassist, has a "thing" going with Less than Jake's bassist, Roger. Maybe they'll get married and have a little kid that plays the bass, too. Just kidding.

By the time we did make it into the venue, Anti-Flag was onstage in full force. These guys have a reputation for holding true to the old-school ethics of punk. One glance to the back of the stage, where they proudly displayed an upside-down flag with their name on it, cast away any doubt of that being true. They had the pop punk feel, fast and loud, but the obnoxiousness of old school bands like The Sex Pistols and The Circle Jerks. The lead singer reminded me of a cartoon character with his Marine-like haircut, exaggerated mannerisms, and chipmunk-with-a-growl voice. In between songs, he would throw in mini speeches of pseudo anarchy and unity among punks, which all seemed sort of silly when one stopped to consider that the audience was mostly composed of happy and oblivious middle-class, suburban kids. Now, if he had called for an uprising against the parking lot attendants, I would have been the first to put on some riot gear.

Before New Found Glory took the stage, the industry folks decided to come out from behind the scene. The whole show was sponsored by local L.A. radio station 106.7 KROQ, so disc jockey Tami decided to come onstage and hype up "featured artist" New Found Glory. As she naively requested, "All you kids, raise your skinny fists into the air," most of the crowd stared back apathetically. Some were not so nice and shouted expletives or raised their "skinny fists" to show her another type of hand sign. Why all the hostility? Most people, myself included, don't like the radio to begin with; second, it is definitely ridiculous that the station sponsors a whole show when only one of the bands is a "featured artist."

Despite the drama, NFG played an action-packed set that pleased everyone on the floor. I found myself jumping around like a little teeny bopper to songs like "Better Off Dead," "Sincerely Me" (my favorite song off their new album), and "Sucker." They dedicated "All About Her" to all the guys in the audience, and faithfully played their radio hit, "Hit or Miss." To wrap things up nicely, they played "Glory of Love", a sweet pop punk ballad about—you guessed it—love. Props go out to Jordan, the lead singer, for his interaction with the audience. He's quite the lady charmer, and he knows how to work it, which can only increase the band's already building popularity.

With the tour dubbed as "2001 A Space Idiocy", craziness was bound to ensue. In true rock fashion, Less than Jake took the stage surrounded by smoke, pyrotechnics, and a huge banner backing them up. Chris, the lead singer, won the award for best costume with his short shorts; he let his gut hang out and accessorized with long hair (a wig?), gold chains, and 70's sunglasses—a wonderful, washed-out 80's rockstar look. All I can say is that LTJ held nothing back on this show—which, by the way, was the first out of three scheduled at The Palace for the tour. Songs like "All My Best Friends Are Metalheads," "Help Save the Youth of America from Exploding," "Nervous in the Alley," and "Jen Doesn't Like Me Anymore" sent the crowd into a frenzy. In between songs, Chris didn't hold back his disdain for the record label and radio station people—insulting them and blaming them for taking up spots that could have allowed more fans into the sold out show. Unlike Anti-Flag's out-of-context complaints, Chris had a point and received almost unanimous support for his statements. Since the crowd was so enthused, LTJ came back for an encore of four songs, "Gainesville Rock City," "Johnny Quest Thinks We're Sellouts" (my personal favorite), "My Very Own Flag," and a cover of "Celebration" complete with confetti falling from the ceiling. Good music, good times—LTJ aimed to please and didn't fail.

## LOOGIE @ NEXT DOOR BAR & GRILL MUDBATH, SPITWAD, BAGGAGE, FLOCK OF GOO GOO @ THE DOLL HUT 3/17/01 By Marcia Taylor

St. Patrick's Day is such a lame holiday; whatever it once stood for has been reduced to the imperative to get as drunk and stupid as possible. It could be worse—having spent ten years living in New York City, where there are lots of real Irish people, I have seen levels of dissipation yet to be reached by anything in So Cal. In New York, every person in the five boroughs between the ages of 16 and 21 heads into Manhattan at about 8 a.m., with the intention of getting as shit-faced as possible and attending the St. Patrick's Day parade. By the time the working stiff boards the rush hour subway home, he or she is confronted with the sight of many people passed out in pools of their own vomit on the floor of the train. Smashed green plastic derbies litter the sidewalks and public transportation. The bushes around St. Patrick's Cathedral are full of half-eaten pretzels. It's quite a sight.

Generally I ignore St. Paddy's, but I headed for the Nextdoor Bar & Grill to catch Loogie's set, which was really good. The band has a lot of new material, and, as always, played a tight, solid set that made anyone standing up move and groove. Loogie is one of the best good time bar bands out there, that's for sure, and would have made a better headline act than the P-town Pubsters, who had the slot. But the Pubsters are more representative of the spirit of the holiday (see the first sentence of the first paragraph if you miss my meaning), and the spirit of the holiday was definitely reigning at the Nextdoor Bar and Grill.

Which is why it was so nice to arrive at the Doll Hut, where St. Patrick's Day was being ignored. The place was practically empty, and Mudbath had just finished its set. Spitwad took the stage next. The local trio plays skater punk, with Bay area band influences. While none of the songs really knocked me on my ass, I was impressed with the songs' variety and that the band maintained such a high energy level in the face of so small an audience.

Baggage played next. The band goes for the old school punk sound, but only succeeds in sounding unoriginal, as if they are playing punk by numbers. Part of it is the vocals, which were of the "I really can't sing, but it's okay 'cuz it's punk rock, and anyone can be in a punk band" variety. I'm not sure how long Baggage has been together, but hopefully time will improve the band's material.

I would crawl over broken glass to see Flock of Goo Goo perform. This isn't because I'm hopelessly addicted to the '80s new wave covers the band plays, it's because the five musicians who make-up the group—Gabby Gaborno, vocalist for the Cadillac Tramps and Manic Hispanic; Dan Root, guitarist and vocalist for One Hit Wonder; Greg Antista, guitarist for Foxy; Steve Solo, guitarist for 22 Jacks and Jim Monroe, sound engineer and drummer—are so damn good, and have so much fun performing, that the happiness they're experiencing is highly contagious. The whole audience gets that happy; creating a feel good experience that must be what raves people mean when they go on about "feeling inexpressible joy at being one with humanity." And with Flock of Goo Goo, you don't need E; you don't even need the "fresh strawberries and cocaine" that Gabby and Greg kept promising to share.

Since I last saw the Flock, the guys have dropped a couple of songs and added some new ones. The only song I can swear was missing was "Fight for Your Right to Party", although there were probably a few more. I believe the additions were "Venus", "I Will Follow", "Pretty in Pink" and "You Spin Me Right Round". The audience, which included quite a few people from other bands, was in a state of euphoria, dancing and singing along. High points were "I Want Candy", "99 Luftballons" (Dan Root's Deutsche vocals are priceless), "Venus" and "You Spin Me Right Round". Gabby's dancing was the shit, as was his '80s shirt, bedecked with pearls and glitter paint. He's got moves to make Tina Turner jealous. The closing number, which I'd heard once before at a Joyride show, was Steve Solo's version of "Purple Rain", which he turns into a real dramatic ballad. I don't care where you were on Saturday night; if you weren't at this show, you didn't reach the musical nirvana that can only be achieved by rockin' with the Flock.

## UNION UNDERGROUND/ SALIVA At The Key Club, Hollywood, CA. 03/20/01 By Scott Perham

You know there's something going on in Hollywood, when the sidewalks outside the clubs on the infamous Sunset Strip are loaded with people handing out flyers. The local bands come out to promote, like worms after a rainstorm, when the bigger bands come to this hallowed stretch of clubs. This particular evening, The Key Club was the place to be, and the Union Underground was the band to be seen.

When I entered the club, I was just in time to catch the intro for the opening band, Saliva. The lights went down, the video screens came on, and the speakers began vibrating feedback with such force that it felt like I was on a ride at a theme park. After an eye-opening introduction, the band took the stage and it was all downhill from there. The band played tight, aggressive rock, but the vocalist proved to be the Achilles' heel, to an otherwise powerful band. Donning a pair of dark sunglasses, leather pants and a leather jacket he not only looked like a cheeseball, but played the part as well. Using his screaming falsetto to address the audience between songs, and combining off key melodies with a Kid-Rock rapping style, even the over the top energy of the guitarist couldn't bring the audience to move much at all. After a lackluster set, and a hundred props to Los Angeles, the band played their poppy radio song, "Your Disease" and made way for the feature presentation.

With an intro that was even more powerful than the one that preceded it, The Union Underground took full advantage of the signature video screens of the Key Club to paint over some distorted, open chords. Scrolling a black and white disclaimer followed by quick flashes of evangelists, explosions, and printed words like "Believe" and "Greed", the band had the audience's complete attention before they even walked on stage. With their first song, "South Texas Deathride" they had part of the crowd jumping for a bit, but were unable to maintain that energy for more than the first song. The vocalist, Bryan Scott, had a commanding scream reminiscent of the late Lyn Strail from Snot, and when combined with multi-octave harmonies of the guitarists, the vocals had a raspy, Alice in Chains feel to them overall. This, meshed with the crunching guitars of today's emo rock, made for an interesting and aggressive sound that is, at the very least, a little different than most of the monotonous mainstream. The music was tight, the vocalist was on, the stage presence was energetic, and still the audience never got to boil-over temperature. Being known as a band that has had more success on the East Coast of the United States than the West Coast, it seemed evident that most of the crowd weren't die hard fans, but were more curious about the band's buzz; myself included. The one time that the crowd did seem enthusiastic is when the vocalist videotaped the audience for the band's website from the center of the stage. Without a single mosh pit all evening, (which is rare for L.A.) the band wound down their set with their radio tune, "Turn Me On" and left the stage noticeably disappointed at the level of crowd participation. Scott thanked the crowd, and announced that the Key Club would be the first group of people to see their latest music video for the song, "Turn Me On", which was immediately played on the screens as he walked off stage. In a silent statement from the crowd, almost every person in the club stood where they were and watched the video in it's entirety, before filing out onto Sunset Boulevard.

The buzz outside the concert indicated that the band was well received, however had played on a night when the crowd were the ones who were off for a change. Whether it was the buzz-kill of the opening band, or just a tired crowd late on a Tuesday night, the energy of the show was simply not up to contemporary standards for a Hollywood rock club. The music, on the other hand, did hold it's own, for what that's worth.



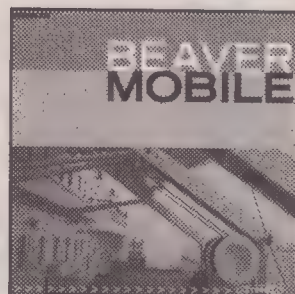
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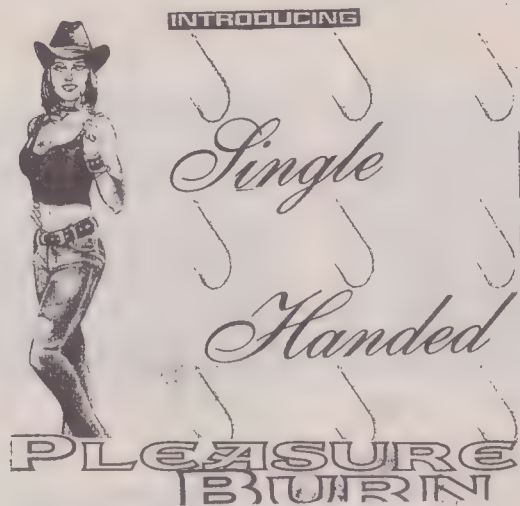
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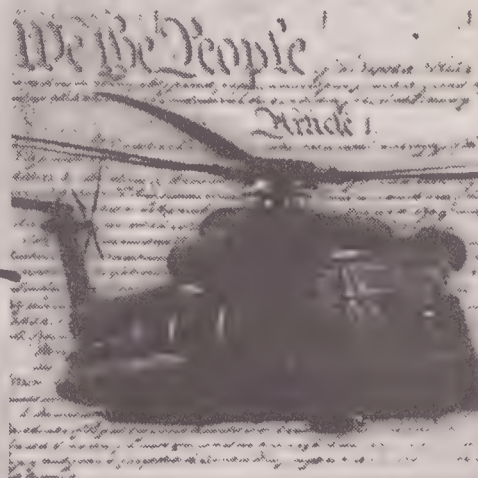
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# ESCUCHA a la musica



## THE BLACK HALOS THE VIOLENT YEARS SUB POP

Are these guys from New York or what? If not, hell, they bloody well should be. Their circa 1979 CBGB's style Ramones rock, with more than a hint of the MC5 thrown in for obvious measure, is the snotty gutter rock we all admire but really don't buy into anymore. It was original 2 decades ago, but this kind of Glammy/Punky dirt is only played out by imitators, with tight trousers and clever web sites. I'm not too sure if the Black Halos have a clever web site, but you catch my drift. Regardless, this band gets it right on a whole. Their signature whiskey stained golden britches anthems "Underground" and "No Class Reunion" throw us all back into remedial rock and roll high school. We

all have to suffer in study hall for extra credit to be as cool as these guys are. In the meantime, clap your hands, shimmy your ass and bottoms up because "The Violent Years" is the rousing rock house we all clamor into after graduation and before you get too old. Do it now! Those skintight leathers won't fit like that forever.

-Mark Whittaker

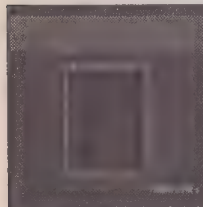


## VARIOUS ARTISTS A TRIBUTE TO THE SCORPIONS NUCLEAR BLAST

Beyond a doubt, one of the most influential metal bands worldwide is the German outfit The Scorpions. Nuclear Blast showcases this realization with this 19-track compilation. While a lot of the newer, radio-friendly Scorpions material is covered here (which doesn't remotely stack up to the older, grinding stuff), we still can get a good sense of just why Klaus and company are so revered. From Disbelief's filling, rendition of "Coast To Coast" to Stratovarius' truthful cover of "Blackout", these updated versions are not bastardized messes, but instead stay in the spirit and attitude of the originals. And as an added bonus, SOD's classic 10 second cover song mayhem continues here as well, which is reason alone to buy this disc.

(PO Box 43618 Philadelphia, PA 43618)

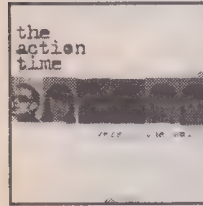
-Mike SOS



## THIS BUSY MONSTER FIREWORKS

I was having a shitty day--I'm talking SHIT-- and I decided I was going to vent out some of my frustrations by writing a couple of record reviews. As I jammed this particular cd into my blaster, I suddenly realized that I was in different mood--mellow and somewhat elated. What She Said came blaring out of the speakers, completely altering my frame of mind. This song had something intoxicating about it--it had a mysterious vibe that stirred up all sorts of emotions within. Smell of Blood was another song with the same exact effect, but with a more placid and nice feel. Issue introduced a variety of musical influences, such as jazz, blues, rock, and a silly dose of big band/swing. I enjoyed the integration of many instruments (cello, banjo, saw, clarinet, violin, horns) throughout the album. I am fascinated with this band--they're different and unique.

-Liz Ortega



## THE ACTION TIME VERSUS THE WORLD SOUTHERN RECORDS 2000

This British six-piece has gotten a lot of positive press for its 7-inch releases, with comparisons to the Sex Pistols, the Dead Boys and the old Tamla and Motown sounds. I'd agree with the positive press and the influences, but also throw in early Clash as a reference (especially on "Stranded on a Lonely Planet"). Band members are Miss CC Rider, drums; Jack Duval, bass; E8 Rockets, guitar; Miss Spent Youth, vocals; SK Parks, vocals; and Rock Action, vocals. I can't say that the band SOUNDS like six people; it's definitely got a DIY, garage thing going, rather than a "wall of sound" thing. There's definitely a nod to black culture, with funky numbers like "Soul on Ice" and "The Fire

Next Time", both songs sharing their titles with seminal works by black writers Eldridge Cleaver and James Baldwin. I didn't like the ballads on here very much. The lo-fi style works against them. I'd recommend this to anyone into early NYC, Brit punk or anyone who likes stripped down, energetic music that makes you want to shake you groove thing.

-TEKOLOTE



## THE TIMEOUTS OVER THE TOP LETS GO RECORDS

Very nice surfer pop punk; must be from Cali. Quick check to the band bio, and alas, they are from Santa Clara. The bio goes on to say "Their brand of catchy, quirky, punk tells stories about going to shows, being socially awkward, and of course, songs about girls." This is one of those cases, where you just cannot find a better way of putting something, so we will leave it at that. I could have done without the "music video" on the CD.

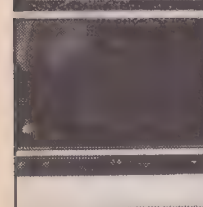
-Nick DIY



## DOZER MADRE DE DIOS MANS RUIN

Another gem rolls out from the kind folks at Man's Ruin. This time, the Swedes shed their metal pretenses and take form in a boogie-fied rock outfit. Dozer is the band, and their 10-track disc is the stuff that stoner rock dreams are made of. Plowing guitar riffs with a 350 horsepower rhythm section ("Earth Yeti") and a slew of Kyuss-inspired vocal lines ("Mono Impact", "b-x-9") make this quartet something to be adored ("Freelander"). If you like your rock sludgy, heavy and righteous, Dozer is the right place to head for getting your ya-ya's out. (2626 3rd Street San Francisco CA 94107)

-Mike SOS



## WHERE FEAR AND WEAPONS MEET UNSTOPPABLE TRIPLE CROWN

Where Fear And Weapons Meet, besides having an engaging band name, provide the listener with some of the more unique hardcore out there in the scene today. On their seven-track release, there's a Snapcase-like intensity ("Control Denied") with an H2O pop-punk strand going on that makes you stand up and pay attention. Burly rhythms and brawny vocals give way to a strong sense of anarchistic melody ("Promise Of Freedom", "Our Own Way") not unlike any punk band's "raise your fist and scream" philosophy. Some potent stuff that's bound to blow up in a big way for this Florida five piece. For those that enjoy Shutdown, Shelter and Reach The Sky, this should be a

welcomed addition to your CD collection. (331 West 57th Street PMB 472 New York NY 10019)

-Mike SOS



## TOO LEGIT FOR THE PIT VIA HARDCORE TAKES THE RAP RADICAL RECORDS

At first I thought this was going to be a bad idea. I've had it with this hip-hop heavy metal crossover stuff. But I was pleasantly surprised that the majority of the bands choose to take classic rap songs and play them in all their splendid HARDCORE fashion. No fusion of the two (in most cases) but just pure unadulterated HARD FUCKIN' CORE. F.O. THE SMACK MAGNET plays a speedy punk/hardcore version of the "Humpty Dance" (Digital Underground) which is just so brilliant, you wonder if it was originally a punk song to begin with. The HOODS add some punch to L.L. KOOL J's "Mama Said Knock You Out". Proving once again that Hardcore is the true smack-ya-down genre of

the thug life. NYC's THROWDOWN push it up another notch brutalizing Sir Mix a Lots "Baby Got Back", the homage to big butts world wide. Yeah, I know this is a novelty record, but it kicks some serious ass in both style and comedic value. Blast this one at your next DJ party my homies.

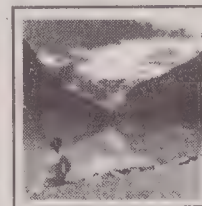
-Larry Lugz



## THE FORSAKEN MANIFEST OF HATE CENTURY MEDIA

The Forsaken is a death metal band that hails from the metal friendly confines of Sweden. Their brutal style of death metal isn't anything that needs explaining, yet it is a sturdy version of many of the genre's leading bands (At The Gates, Arch Enemy, Carcass). While the formula of what makes this quintet tick won't blow you away, these metallers manage to create some crushing choruses, bonechilling solos ("Truth Of God"), and engaging vocals ("Betrayal Within Individuals") that are, albeit expected, definitely worth a listen. A solid death metal outfit whose originality is questionable, but whose ability is undeniable. If you're a fanatic of that swinging Swedish metal sound, add The Forsaken to your collection. (1453-A 14th Street #324 Santa Monica CA 90404)

-Mike SOS

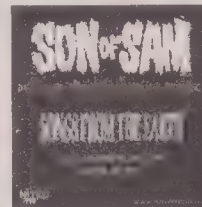


## THE STANDARD SELF-TITLED BARBARIC RECORDS

This debut album is a delightful surprise. It's hard to believe that this is the Standard's first shot at making records. Their confidence shines throughout, from the first song to the last. You could describe this album like a fine wine that doesn't need to be aged to be exquisite. This album is well polished and well produced, thanks to producer Jeff Saltzman, who also produced Steve Malkmus's (Pavement) recent solo project. What we have here, kids, are clever lyrics like "Did you hear they reinvented God? / How many bought? / How many sold? / Did your education get you electric gold? / Generic suits with brand name souls." They have quirky and passionate vocals and just

enough distortion. I would compare them to the Pixies, without considering them a rip off. Congratulations on a job well done, gentlemen

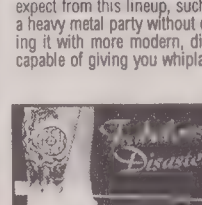
-Nadia Bacon



## SON OF SAM SONGS FROM THE EARTH NITRO RECORDS

Featuring Danzig's guitarist, Todd Youth, as well as appearances by the Danzig bassist, drummer, and Glenn Danzig himself, it is not surprising that Son of Sam's disc entitled, "Songs from the Earth", has a definite Danzig feel to it. With the high pitched vocal stylings of AFI vocalist, Davey Havok, Son of Sam is taking the grinding power that Danzig has produced and sculpting a new and powerful sound. They are combining the traditional, hard hitting power chords and solos of this musical style with more modern, punk riffs, well constructed changes, and melodic vocals that give this disc a sense of depth and feeling. A couple songs seem a little more pop than you would expect from this lineup, such as the lackluster song, "Michael", but overall the disc could still be played at a heavy metal party without causing an uprising. Resurrecting the darkness of Misfit goth rock and blending it with more modern, diverse musicianship, "Songs from the Earth" is a solid disc that is more than capable of giving you whiplash, if you listen to it loud enough.

-Scott Perham

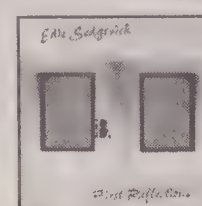


## FABULOUS DISASTER PUT OUT OR GET OUT PINK & BLACK RECORDS

Imagine myself when I first got this CD, another gimmick girl band, probably somewhat similar to the DONNA'S or some other cheeky girl pop extravaganza. Boy was I hit for a loop. They do have a lot of "Pop" tendencies, like most Fat Wreck Chords bands, but wait, these gals actually do play PUNK. Something I thought Fat Mike and the guys thought was too passe for the new millennium. But enough of my bantering. These girls take that MUFFS brand of sloppy pop-punk and fuse it together with the ultra-cool Rawk Punk feeling of Long Beach's FABULOUS TUSCADEROS to bring about a sound that is both raunchy and melodic. And to make the package all that more credible,

these saucy larts look like they could beat the shit out of MOTORHEAD's Lemmy and then take on the So. Cal's Chapter of HELL'S ANGELS and chug down a keg of beer, all before breakfast. These broads get their inspiration from the street but still have time to incorporate some top notch vocal melodies into their brand of rock. Proof is in the pudding. Check out "Rich Bitches in Volvos" to get all the evidence you need to make a case. This is some mighty fine chick rock dudes.

-Larry Lugz



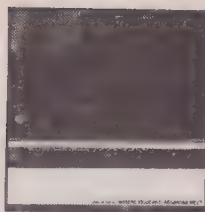
## EDIE SEDGEWICK FIRST REFLECTIONS DISCHORD RECORDS

Who is Edie Sedgwick? The real Edie Sedgwick was a young woman who hung out with Andy Warhol, and starred in at least one of his movies. She died of a drug overdose at a young age. The other Edie Sedgwick is two guys, Justin Moyer on bass and vocals and Ryan Hicks on drums and percussion. The record is centered around the concept of rejecting two forms of modern behavior--either being interested in changing/saving the world OR being cold, cynical and unfeeling. Instead, Edie Sedgwick takes the Warholian concept of simply worshipping celebrity. Each of the 13 songs here are about a celebrity, some of whom are Jane Fonda, Faye Dunaway,

Sean Connery, Jennifer Love Hewitt, Sean Young and, of course, Edie Sedgwick. The lyrics are minimal and are intoned (NOT sung) over the background of cacophonous bass and percussion. It's really awful, sounding like a parody of some '50s beatnik or '60s version of cafe performance art. I don't know why people do stuff like this; it's usually as pretentious as whatever it is they're trying to put down. My recommendation--avoid this like the plague.

-TEKOLOTE





**WHERE FEAR AND WEAPONS MEET**  
UNSTOPPABLE  
TRIPLE CROWN RECORDS

It's been a while since I heard a young hardcore band play hardcore with this type of intensity. WFAWM hail from Florida and owe more to early 80's hardcore than many of today's current hardcore bands that just regurgitate the same old metal over and over again. Hints of Dag Nasty riffing, coupled together with blistering vocals and rhythm work, similar to the likes of old 80's staples like SS Decontrol and Negative Approach, is what you get from this high energy group. What really got me was the structure of these songs. Yeah, they could have made each song five minutes long. Instead they opted to keep the inspiration short and to the point. Thus highlighting thought out

lyrics and superb guitar work, all kept tight and powerful by some of the best drum chops I've heard in eons. The whole tone of this seven song teaser is set by the awesome "Our Own Way", a direct punch in the gut that lays it all out on the line. One more bulletproof hit from our friends at Triple Crown.

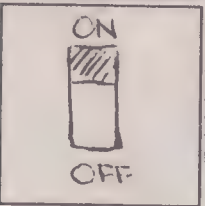
-Larry Lugz



**IDLE HANDS**  
BUILDING A DESERT  
TRUSTKILL

I was really, really hoping this wouldn't be one of those emo-screamo, metal-core bands I associate with Trustkill. Instead, it is a female fronted power-rock (?) band. Just two or three tracks into the CD, I was wishing it were metal crap, because this was just unbearable. The songwriting was boring, and the girl's voice was raspy and high, than catchy and melodic. This was an annoyance. Next, please.

-Nick DIY



**THE TELEGRAPH**  
SWITCHED ON  
JUMP UP

Ska-pop bands used to come in two varieties. First, groups trying to raise ska to a more popularly accessible and thereby more financially rewarding platform. Secondly, clueless pop rockers trying to be hip. The Telegraph provides the missing link: true ska aficionados with genuine and effective pop sensibilities.

-Tom Tearaway

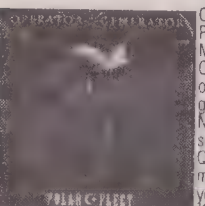


**JELLO BIAFRA**  
BECOME THE MEDIA  
ALTERNATIVE TENTACLES

BECOME THE MEDIA is an entertaining and enlightening overview of Jello Biafra's spoken word deliveries during the tumultuous 2000 election year. Biafra's explanation of actually what the WTO is, and why people are protesting, is needed information for anyone interested in 2000 events. As someone that came from the region of the Columbine High School, Biafra has insight into this tragedy, as well. This 3-CD set is also an excellent source for understanding the mechanics of the third parties, and how Jello received an unasked for 2000 Green Part nomination. While there is much topical repetition here, Jello's humorous, insightful and informative delivery makes every

monologue worth hearing.

-Tom Tearaway



**OPERATOR GENERATOR**  
POLAR FLEET  
MANS RUIN

Operator Generator is a sludgy hard rock quartet that lay it down thick, like old school Soundgarden. Their eight tracks of downtuned, doom laden grooves hit harder than most heavyweight boxers ("Quaintance Of Netherack"), and their Sabbath-esque melodies make the sludge go down as smooth, albeit as slow, as a piece of toast smothered in molasses ("Arctic Quest"). As bottom heavy as a bell curve, Operator Generator take the time machine back to the mid 1970's and boost up the volume to 11, just the way you need it.

(2626 3rd Street San Francisco CA 94107)

-Mike SOS

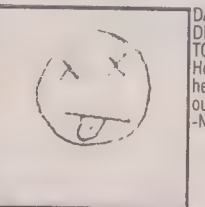


**PHANTOM PATIENT**  
SONGS FROM DOWNSTAIRS  
ENTARTETE KUNST

Phantom Patient makes normal ambient music look like 'N SYNC. This 16-track disc, broken into four parts, seems to be a concept album, but it's up to you to figure out what's going on in here. It's kind of like Pink Floyd meets Roni Size, this disc doesn't offer as much in songs that stand alone as it does offer a story linked through computerized music, samples, and sounds with some sort of musical understanding holding it all together ("Simulate Success"). Something wicked this way came, and its name is Phantom Patient. If David Lynch had access to Trent Reznor's studio (which I'm sure he does on occasion), this is quite possibly what it would sound like. (PO

Box 411194 San Francisco, CA 94141)

-Mike SOS



**DAD MEADOW**  
DEAD MEADOW  
TOLUTTA RECORDS

How the hell do bands like this get onto record labels? Better yet, how the hell do bands like this justify their very existence? If you want to be bored out of your mind for 45 minutes, get this. Yuck.

-Nick DIY



**ULI JON ROTH**  
TRANSCENDENTAL SKY GUITAR  
SPV

Good Lord! The musical spirit of John Tesh lives! Sadly enough, it's overcome former Scorpion six stringer Uli Jon Roth, as this tepid, self indulgent instrumental project reeks of aroma therapy and getting in touch with your inner child. This is worse than any Zamfir album your mom ever bought. Discard at once, unless you decide to drink the Kool-Aid. (PO Box 721147 30531 Hannover Germany)

-Mike SOS

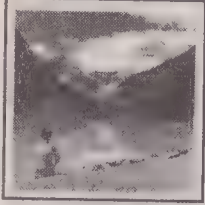


**SIXER**  
SAVING GRACE  
TKO RECORDS

This is a trip into a world where melody friendly punk fuses with some good ol' boy southern rock. These Richmond Virginia boys wear their influences on their sleeves, meshing together upstart Clash, Buzzcocks pop friendly punk, redneck, bar-busting Hank Williams Jr., and the Kentucky Headhunters. Outstandingly original and pumped up full of high octane energy Sixer takes hooky sing-a-long progressions and couples them with gulsy lyrics dealing with topics such as time wasted (Time Flies), revenge (Revenge), and the joys of being a young punk (Fist City), the latter being the best barnstorming beer

blast reminiscent of both the Clash (circa '77) and the Georgia Satellites (think "Battleship Chains" circa '87). Who would of thought you could have the best of both worlds without sounding cowpunk. Let Sixer show you the light.

-Larry Lugz



**THE STANDARD**  
SELF-TITLED  
BARBARIC RECORDS

This debut album is a delightful surprise. It's hard to believe that this is the Standard's first shot at making records. Their confidence shines throughout, from the first song to the last. You could describe this album like a fine wine that doesn't need to be aged to be exquisite. This album is well polished and well produced, thanks to producer Jeff Saltzman, who also produced Steve Malkmus's (Pavement) recent solo project. What we have here, kids, are clever lyrics like "Did you hear they reinvented God? / How many bought? / How many sold? / Did your education get you electric gold? / Generic suits

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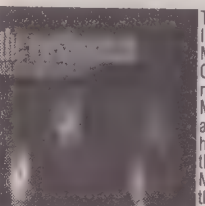
-Nadia Bacon



**BIG IN JAPAN**  
DESTROY THE NEW ROCK  
HONEST DONS

A fine example of a punk rock/emo band, that has enough catchiness, and not too much dorkiness. A lot of the songs are (surprise) about girl troubles, but they are not the same tireless dribble, like so many of the new wave emo bands. These boys keep it light and fun, making this a great album for cruising in the summer with the top down.

-Nick DIY

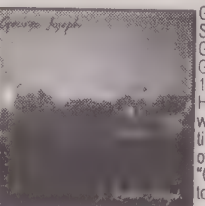


**THE MUSHUGANAS**  
INCLUDING HEARTBREAK '98  
MUSHUGANA

Chicago has a tendency to produce some of the best damn punk rock n' roll, and in some case, some of the best damn punk rock n' roll. The Mushuganas are no exception to the hype. Little is written about this band and yet, they still exist in a dimension that is all their own made up of riff heavy, overdriven sonic mayhem. Influence wise, I'm hearing old timers like the Deadboys and the Pagans, but also a harsh mix of newbies like the Molards and the Wretched Ones. The Mush's also manage to tweak and turn the nostalgic MOTT THE HOOPLE ditty "Rock n' Roll Queen" into a raucous romper stomper of beer-fueled intensity. If you like your punk raw raw and

very sarcastic, dig this gem up.

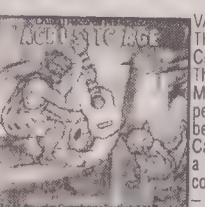
-Larry Lugz



**GEORGE JOSEPH**  
S. RIDER JOSEPH  
GAME 7

George Joseph is an eclectic solo artist whose self produced release contains 18 tracks of musical potpourri. Taking smidgens of Zeppelin, Parliament, Hendrix, and James Taylor, his rock sensibilities are strong, and his songwriting skills are well documented ("I Sold My Soul"). While the use of a full time full band would strengthen many of the album's tracks, the subtle nature of Joseph's raspy voice and bluesy guitar speaks volumes ("Wind-Whipped", "Quench"). Very similar to Beck, George Joseph seems to be on a mission to fuse a singer/songwriter style without a coffeehouse nearby, nor an acoustic guitar. An interesting listen that would benefit from a team effort.

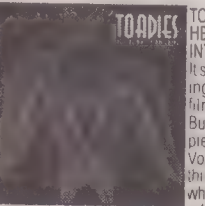
-Mike SOS



**VARIOUS ARTISTS**  
THE ACOUSTIC AGE  
CRUSTY RECORDS

This is a collection of 24 artists, rocking punk style on acoustic instruments. Mainly the guitar, but I caught a piano in there. The varied subject matter each person/band touches on; sex, being horny, prostitution, masturbation and beer. It's pretty funny at times, but unless you are lonely, drunk or from Canada, the one-giggle-wonders leave you rolling your eyes and putting on a compilation of similar topics but with much louder results. This could be cool to take a track or two and put them on a mixed tape or CD or something - then the unplugged dirty ditties might off set the usual electrically amplified material. Otherwise, bands such as Nipples Arcola, Fist Material and Vaginal Discharge strum you along to the back red-lit magazine rack, filled with glossed naughtiness, that aging excrement smell and knowing glances from the counter guy. I mean, if you are into acoustic tales of copulation, with titles such as "Manbreasts", "Your Face, My Ass", and "Love You Like I Love Beer", then pick this up. Hurry! Supplies are limited.

-Mark Whittaker



**TOADIES**  
HELL BELOW/STARS ABOVE  
INTERSCOPE RECORDS

It's been six years since Dallas/Ft. Worth's Toadies released the platinum-selling RUBBERNECK. Since then, the group has contributed songs to several film soundtracks and toured with the likes of the Red Hot Chili Peppers, the Butthole Surfers, the Supersuckers and the Reverend Horton Heat. The four-piece plays straightforward rock, with Todd Lewis on vocals and guitar, Clark Vogeler on guitar, Lisa Umbarger on bass and Mark Reznicek on drums. On this record, the band opted for a more polished sound than on RUBBERNECK, which they'd tried to make sound as close to live as possible. I like rock 'n' roll, but I really couldn't get into this disc. Vocalist, Lewis, sounds so much

like Robert Plant, it's uncanny, and, although I like early Led Zeppelin, I can only take those high-pitched vocals in small doses. Most of the songs were pretty middle-of-the-road; the only two that I really liked were "Doll Skin" and "Pressed Against the Sky", which were quieter, so the vocals were toned down. The latter song is really pretty and most Zeppesque. Definitely not for your punk rock fans, but probably good for anyone with classic rock tastes.

-TEKOLOTE



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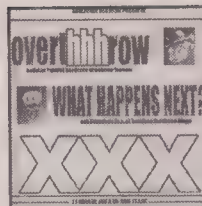
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OVERTHHROW/ WHAT HAPPENS NEXT?  
LIVIN' LA VIDA LOCA  
SOULFORCE  
This split CD features hardcore from two continents, as Spain's Overthhrow and San Francisco's What Happens Next combine their efforts to pout out this 28 track disc. Up first are the abrupt Overthhrow and their late 80's tinged So-Cal punk hardcore assault. Fans of DRI and Suicidal Tendencies should dig their brand of crunchy punk ditties ("State Controlled", "Indocination"). Despite their dated musical endeavors, Overthhrow does a noble job. Which leaves What Happens Next and their pit style hardcore. A strong NYHC and East Coast influence is shown on their 12 tracks, complete with grinding interludes and tight breakdowns. Taking pages from Bad Brains ("WHN?", "Charmuda"), WHN master the under one minute song with reckless abandon, perfect for their style of play. A good idea with decent execution and an overall good "unity" feel all over it.

-Mike SOS

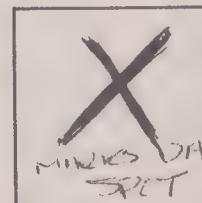


(5925 NE 80 Ave Portland OR 97218)

CAPTAIN T  
SINISTER AMBASSADOR  
ARTIFICIAL

Captain T is a rock outfit that meshes the trippy takes of The Grateful Dead with Black Sabbath's sonic boom to create sprawling, free form jams that'd make Phish want to take a hike back to their bowl ("Girls Inc.", "Heaven Jam"). Refreshingly heavy ("Ozzy") and spiritually satisfying, Captain T speaks the language of groove and isn't afraid to leave us with a translation. If the Foo Fighters were to mesh with Medeski, Martin and Wood, this just may be what the output would be. It's a safe bet to come aboard a rock and roll vessel when Captain T is at the helm, because you know in you're in the hands of a band that can take you anywhere you let your mind escape to.

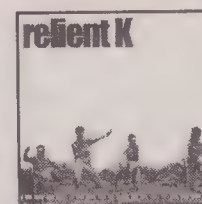
-Mike SOS



4 IN THE CHAMBER  
XISTENCE  
DA CORE RECORDS

I have seen this band, live, a few times and was not impressed at all. To be quite honest, I was surprised when I heard they were on a label. The typical "fuck you, motherfucker, beat down style hardcore" is displayed here. The vocals are what set this band apart; they do not sound as if the singer drank a gallon of battery acid before recording the record. I can actually decipher the lyrics, which is a good thing. Other than that, 4 in the Chamber are a run of the mill, hardcore band with a run of the mill rap band name. This is a lot better than I expected, but still nothing to choke about.

-Nick DIY



RELIENT K  
SELF TITLED  
GOTEE RECORDS

Relient K play a nice blend of pop and punk (MXPX, Get Up Kids) with a "religious" flair. Personally, I could do without the reference to "God" in every song—not that there's anything wrong with that—but I think I may feel obligated to attend mass after listening to this. Kidding. This album is very catchy and the vocals are great. They remind me of MXPX—not because they're a Christian Punk band, but because Matt Thiessen's vocals are akin to MXPX's Mike Herrera. Aside from the lyrics and content of the songs, the guys play firmly and regulate the continuous pop punk sounds that flow out of their instruments. I gather these kids are a fun act to watch on stage...could even be a religious experience. Listen to the silly "My Girlfriend"—a song about evil doer, Marilyn Manson, "Charles in Charge"—who doesn't cover this favorite 80s sitcom theme song, and the cute "Nancy Drew."

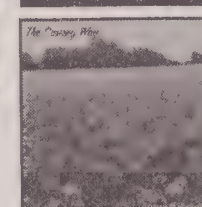
-Liz Ortega



BILLYCLUB  
FUVV  
HELLO RECORDS

This six song EP contains enough punk ROCK for everyone. These guys have just the right amount of aggression to set them apart from the left coast pop-punk style, yet not quite dirty enough to be from the Big Apple: finding a home somewhere in between. Quite fitting it is, that they rein from Dallas, Texas. I wasn't aware there was anything in Texas aside from the Dallas Cowboys, but there is enough proof on this EP to change any like-minded individuals mind.

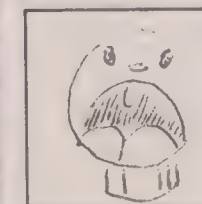
-Nick DIY



THE CAUSEY WAY  
CAUSEY VS. EVERYTHING  
ALTERNATIVE TENTACLES RECORDS

The Causey Way present themselves as a cult, primarily by repeatedly denying they are a cult, while talking in the language of cults (concerts are "services", etc.). I'm not really sure if this is anything beyond a marketing ploy, but it does provide a context for them to engage in a variety of pop philosophy on this album, skewering everything from greed ("A tree is green and so is money, baby! A tree is free, why can't money be?") to U.F.O.'s to, yes, evangelical Christians. They never go really deep in their criticisms, but they do present them in an interesting and entertaining manner. The music is an eclectic blend of primitive pop music. None of the band members seem to be great virtuosos on their instruments, sticking primarily to fairly simple riffs and flourishes. The strength of the music lies in the song structures, the way Causey takes those simple pieces and assembles them into catchy and intriguing songs. The album varies from hard rockers to Zappaesque weirdness to happy sing-alongs. This is a fun and very interesting album, even if it doesn't plummet any great depths, either musically or thematically.

-G. Murray Thomas



RED SHIFT  
I SCREAM  
SOULFORCE RECORDS

Cleverly, Red Shift's "I Scream" begins with the prison cell chant of the album title's playground poem from the Jim Jarmusch film "Down By Law." Afterwards, we are driven headfirst into a dazzling punk force of speed and controlled aggression. Each flailing ditty comes across with stilled imagination and slight oppression with glib repression for the listener. Make sense? These guys are heavy, no doubt about it, but with all of their Sepultura and Sick Of It All antics, they give the audible impression of being rather secular, not allowing audience participation at all. Who knows? Sometimes they mix up their sound with a bit of early '90s rap-rock, but then come right back to smash your face into what DRI left behind. It twists and turns and allows you to love this album, and then it turns back into just another hardcore band. But then they throw in a melody. Then they scream again. I scream too! Are these guys from Brazil or Spain, 'cause it sure sounds like it? Without a press kit, I am left to assume by an occasional accent coming through and overt obligation to many styles. In the end, Red Shift boogies with some serious rock n punk flavor.

-Mark Whittaker



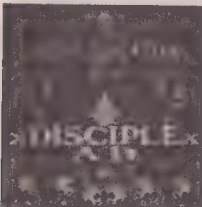


**NIGHTWISH  
WISHMASTER  
CENTURY MEDIA**

Nightwish is a Finnish five piece whose style is an odd mix of Gothic rock, opera and cheesy metal that really needs to be absorbed with a full attention span. Their 11-track disc hits many of the same heights and reaches as many of the other female fronted Euro-metal groups ("Wanderlust"), but there's a certain polish that Nightwish convey that puts them in a league of their own. Perhaps it's their Broadway musical writing style ("Wishmaster", "Dead Boy's Poem") that sounds half-Bohemian Rhapsody and half Lincoln Center theatre. Nightwish is a very competent metal band whose strengths transcend standard metal premonitions. (1453-A 14th Street #324 Santa Monica CA

90404 )

-Mike SOS



**XDISCIPLE A.D.  
HEAVEN AND HELL  
TRIPLE CROWN**

This is some brutal, hard hitting hardcore my friends. Christian undertones with a straight edge positive message abound throughout this strong release. Hailing from Erie, Pennsylvania, and led by the Quiggle brothers (Dan on vocals and Davey on guitar) XDISCIPLE A.D. spin tales about personal responsibility ("Revival"), lies and slander ("Venomous"), and changing a cruel world ("Open Heart Surgery"). As a band they are tight, as messengers, they definitely speak their minds. A pretty strong release and a great production effort from up and coming band.

-Larry Lutz



**WASP  
UNHOLY TERROR  
METAL-IS**

WASP has come back from the 80's metal comeback trail and has put together a stirring 10-track disc that has their classic hard rock sound in tow. UNHOLY TERROR, like many of the previous albums, has a conceptual thread of the falsehoods of organized religion running throughout the album ("Charisma"), which makes not only for interesting subject matter, but kick-ass metal songs as well ("Unholy Terror", "Raven Heart"). Blackie and company pull out all the stops and in turn, create a worthwhile and downright necessary metal album that stacks up to any of their past albums. A triumph for a band who prove that they're still alive and can still go at it like a beast.

(1540 Broadway New York NY 10036 )

-Mike SOS



**EL GUAP0  
THE GEOGRAPHY OF DISSOLUTION (LIVE)  
MUD MEMORY RECORDS**

Well, if these guys can put out a record of this caliber--there is hope for everyone in the music biz! I don't know whether to laugh, cry, or beat the crap out of these guys for thinking they could portray themselves as musicians. Geezus, my dad's flatulence has more rhythm than this shit! With all offense, these songs have no direction, no meaning, no depth and El Guapo has not one ounce of talent. The use of more than one instrument (accordions, keyboards, oboes, horns, etc.) hardly merits this album a "musical masterpiece" -it's big joke and a waste of time. This sounds like someone walked into a music/instrument shop, and recorded various people playing instruments for

the first time.

-Liz Ortega

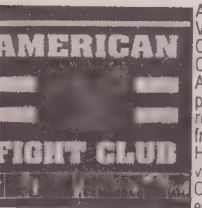


**DRUNK HORSE  
TANNING SALON  
MANS RUIN**

Good Christ, is it 1976? Well, if you heard Drunk Horse, you'd think it was. Their 12 tracks of comfortable southern stoner rock ("AM/FM Shoes") is the perfect companion for those days you fix up the Dodge Charger on cinderblocks on your front lawn, or French kiss your first cousin. Yes, it's that delicious, folks. Everyone from Sabbath to Skynyrd ("Vicious And Loathes") is an influence on this hard rocking quartet, and these guys play hard, fast, down and adeptly dirty rock that will single-handedly knock you on your ass ("Tanning Salon", "Manchild"). Imagine the Southern rock bands you hear on those TV compilation albums on steroids, and you've got an idea of what

a band stronger than an Oklahoma twister sound like. A nice dish of debauchery that real rock fans will devour. (2626 3rd Street San Francisco CA 94107)

-Mike SOS

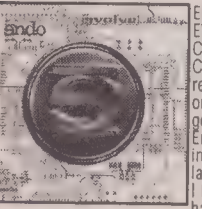


**AMERICAN  
FIGHT CLUB  
OUTSIDER RECORDS**

Outsider is back with yet another great street punk anthology, featuring The Authority, Callaghan, Hudson Falcons, and The Trends. If you thought street punk was slowly losing its ground--you thought wrong, brotha! The Outsider rebels rallied up some of the best punk rock bands around, and integrated the fruits of their labor on this smashing compilation of pure punk rock anarchy. Huntington Beach's The Authority proudly displays their sensational Oil flavored punk, with "Embrace The Hate", "Tonight", and "Never Forget". Chicago's punk rock n roll foursome, Callaghan, bring a pummeling force of energy with "Angus", "Bitter End", and "On The Lam". New Jersey's working

class mother fuckers, the Hudson Falcons, fire their politically driven anthems and take a stand for the American working class. The Trends wrap this sucker up with the catchy "Self Destruction", "It'll Be Alright", and the bolisterous "RadioActive Boy." They remind me of the Bodies--upbeat street punk, with a solid kick in the ass. Great comp!

-Liz Ortega



**ENDO  
EVOLVE  
COLUMBIA RECORDS**

Coming to us from Miami, Endo plays crunchy, hook-heavy metal that reminded me of Prong's catchier songs. Featuring Gil Bitton on vocals, Zelick on bass, Joel Suarez on drums and Eli Parker on guitar, the band has been getting lots of very positive publicity of late -- CMJ magazine selected the Endo as "on the verge" in its April issue. Although the band has been playing together for three years, this is the Endo's first release, and on a major label, too! I'm not much of a fan of this kind of music, but I have to say that I liked Endo better than some hardcore/metal bands, because the songs do have more melody and hooks than other stuff that I've heard. You'd probably

like Endo if you like Snot, Prong or hed(pe), although it doesn't have a DJ or the rap element of the last-mentioned band.

-TEKOLETE

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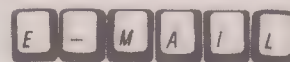
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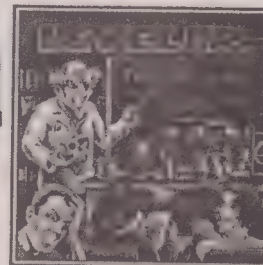


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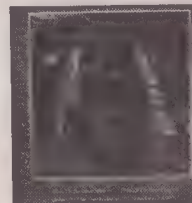
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ROCKET THREE

HASTE  
WHEN REASON SLEEPS  
CENTURY MEDIA

No sophomore slump here, folks, as Sweet Home Alabama's Haste unleash a barrel full of metal on their latest 11-track disc. And if you dug their first disc, man are you gonna dig this. Heavy in all the right places, Haste wastes no time in laying down the foundation for a dynamite album ("Brand New Opposites"). Complemented with the use of two lead singers that get that hardcore metal vibe just right, the six pack of sluggers are armed and dangerous with a barrage of bruising guitar riffs ("Meridian Summer", "Calendar Year") and a pounding rhythm section that never seems to let up. And yes, there's melody, too, albeit the kind that you may have to search through the audio assault to find ("Engine"). These guys transcend the usual screaming band stigma by creating stimulating breakdowns and urgently catchy musical parts within their battering ram-like attack ("Vicki...Is This A Compromise?"). Part metal, part hardcore, but all kickass. Haste shows that they are very much alive and awake the second time around. If you dig VOD, Sepultura or any of those crazy metalcore bands, check out both of Haste's albums and see what you've been missing. (1453-A 14th Street #324 Santa Monica CA 90404)

-Mike SOS

TAD MOROSE  
UNDEAD  
CENTURY MEDIA

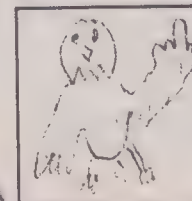
Straight up melodic metal is what this Swedish quintet delivers on their latest 11-track release. Imagine the slash and burn rhythms of Merciful Fate, with the technical wizardry of Dream Theater, with the meaty delivery of Savatage ("No Tears In The Rain", "Where The Sun Never Shines"), and out pops Tad Morose. Bang your head, folks, these guys are the real deal, enough to give many of the established metal bands a run for their money ("No Wings To Burn"). Tad Morose has all of the standard metal sounds in tow, and use the twin guitar attack and thunderous rhythm section flawlessly. Definitely an album to check out for those who still hail the metal flag. (1453-A 14th Street #324 Santa Monica CA 90404)

-Mike SOS

FRANK BLACK AND THE CATHOLICS  
DOG IN THE SAND  
SONIC UNYON

After leaving the Pixies, like many ex-front men, Frank Black launched into a spotty, solo recording career. In a discography that has had its moments, let it be known that DOG IN THE SAND is one of the better moments. Pixies' guitarist Joey Santiago is along for the ride on two tracks. This album is a tough, mean brand of indie pop, often fueled by piano (Eric Drew Feldman) for a rollicking effect, that helps make this album distinctive in his solo output. However, one can not help but notice that the closer Black largely gets to the original Pixies sound, the better his work is.

-Tom Tearaway

VULGAR PIGEONS  
GENETIC DISPOSITION  
HOWLING BULL AMERICA

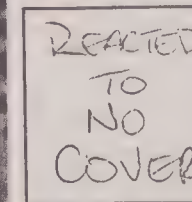
Stupid noise core I could have made on my computer with a MIDI amp. Gaaaabage.

-Nick DiY

INSIDE FIVE MINUTES  
STATLEY CHAOS HOME  
MAKOTO RECORDINGS

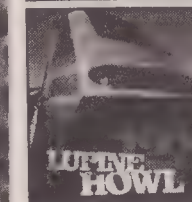
I'm sure these five guys, from Michigan, rock loud once you see them live. In the studio though, they have the mixer turned down so low, that even when you have your stereo cranked to 11, it still only comes across as 6. Or maybe that's the intent. Perhaps these guys rock so hard, they didn't want to induce hearing loss or some heart failure. Whatever the case may be, Inside Five Minutes takes us all down that gritty road driven by decent melodies and the "we work harder than you do" attitude. It seems that the quintet has a large fanbase of mechanics, laborers and petty liquor shed thieves, and they are mighty proud of it. Good. Good for them! The album itself doesn't take any chances, but it does get the job done for synchronized power rock, straight from the motor state. Greasy boots and lousy paychecks await them at the end of every week. The Lord loves a workin' man. But a workin' band? Well that's 5 times getting' into rock n roll Heaven.

-Mark Whittaker

RED REACTION  
2 SONG SAMPLER  
SELF RELEASED CD

Red Reaction is a new outfit that take the East Coast hardcore sound to heart on their two-song sampler. Heavy and hard hitting, these guys are primed for bigger and better things in the near future if their intense preview is any indication. If you like the East Coast sound merged with some melody, check these guys out.

-Mike SOS

LUPINE HOWL  
125  
BEGGARS BANQUET RECORDS

The first thing that you need to know about Lupine Howl, is that it includes ex-members of Brit fave, Spiritualized - Sean Cook on bass, Mike Mooney on guitar and Damon Reece on drums. The trio had been talking about forming a group since 1997, and began working on new material in 1999. Lupine Howl released two singles on its own label, which, combined with a well-received show in London, led to the group being signed by Beggar's Banquet. 125 is a seven song EP, that contains the two singles, and five new numbers. Cook says that the aesthetic is more relaxed in Lupine Howl than it was in Spiritualized. He also says that he wants to release a record that is "fairly snappy", with fewer tracks than many records have today, hearkening back to the days of Pink Floyd and Genesis. YUCK! The two singles, "Vaporizer" and "Bronzage" are really good. The first is very funky and sounds a lot like Jimi Hendrix. "Bronzage" is a little mellower, but still very catchy. The rest of the disc is a little too laid back for me, with too many ambient sounds and not enough songs. Disappointing on the whole and probably only for diehard Spiritualized fans.

-TEKOLOTE

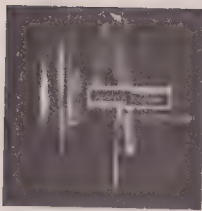
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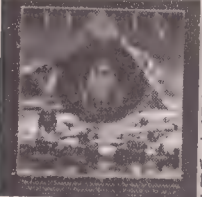


**THE BEST OF MODERN ENGLISH**  
LIFE IN THE GLAD HOUSE (80-84)

After watching an impeccable New Wave revival performance, at the Doll Hut, by OC's, Flock of Goo Goo, and experiencing Mr. Gabby Gaborno's (Cadillac Tramps, Manic Hispanic) rendition of "I Melt With You," I had to rush home and pop this sucker in. The Best of Modern English is simply that--the best songs ever created by this British quintet. Included in the compilation is "Black Houses", off their 1981 release, Mesh & Lace. Of course, "I Melt with You" (After The Snow, 1992) is also featured and can also be heard in the ultimate 80s flick, Valley Girl. Modern English has been described as Goth, neo-psychedelic, post punk, and New Wave--I think Modern English is one of those unforgettable bands that emerged in the 80s, and live on in the 21st

century--playing a huge inspiration to many cover bands out there!

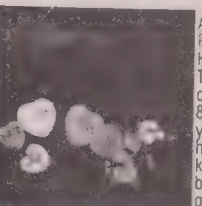
-Liz Ortega



**ONWARD EVERMOVING**  
CENTURY MEDIA

Onward is, believe it or not, an American metal band that plays classic metal a la Saxon, Helloween and the ilk. Their eight-track disc is blazen with lightning fast guitar runs, high-octave falsetto vocals and the stuff that'd give Yngwie and Steve Vai a run for their money ("The Kindness Of Strangers"). Thematically in the same vein as Dio and Savatage, Onward sing of tales of witches, rainbows, and myth with the best of them ("The Waterfall Enchantress"), all under a very "raise your fist and yell" metal anthem banner. If you like your metal in between the technicality of Fates Warning and the melodicism of most Swedish metal bands, you'll be sure to get some of your rocks off to Onward. (1453-A 14th Street #324 Santa Monica CA 90404)

-Mike SOS



**ANTIFREEZE**  
FOUR LETTER WORDS  
KUNG FU RECORDS

This CD is a weird mix of things. ANTIFREEZE combines the predictable pop of the ATARIS and MxPx, and blends it together with the Glam-pop of late 80's bands like POISON and FASTER PUSSYCAT. This stuff is so sugary pop you'll end up getting a toothache by the third song. Stylistically they are very homogenized, but, as far as musicianship goes, these kids sound like they know their instruments very well. No new territory is explored on this release, being that they follow a pretty straight songwriting formula. Songs about girls, songs about being in love with a girl, songs about jealousy and lost love. You get the picture. I'm sure you've heard this formula a million times

by now. For the girls out there, they seem to believe it.

-Larry Lugz



**SIXER**  
SAVING GRACE  
TKO

Sixer is a raucous punk rock outfit hailing from Virginia that pumps out some 3-chord stomps with a hillbilly flare. Their 12-track debut shows shades of Green Day, Rancid ("Sink Or Swim"), and a good chunk of Southern rock thrown in for some hometown flavor. Walking the tightrope between anguished and bouncy ("Revenge", "Ground Zero"), Sixer would be a prime band to check out at your local beer hall. They'd make the most mundane evening a slobberknocker for sure. Pick and grin ("Stranger") to the punk styling of Sixer. (4104 24th Street #103 San Francisco CA 94114, [www.tko-records.com](http://www.tko-records.com))

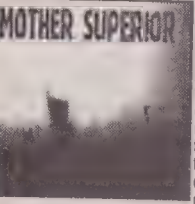
-Mike SOS



**FOOLPROOF**  
ESTRANGELAND  
SELF RELEASED CD

There are a lot of bands out there that sound like the California quartet Foolproof. You know the type, heavy guitars laden with melody backed with a spirited chorus ("Marie"). Kind of punky, kid of emo, a little bit of metal thrown in for good measure ("57-3"), those type of bands. Well, Foolproof's 10-track disc is chock full of those punkcore anthems ("Anywhere But Here") that take bits of Nirvana, NOFX and Grade and come up with an amalgamation of sound. And it rocks. Maybe because these guys have got the twin guitar attack down to a Judas Priest-esque science, or maybe because these songs are, despite very genre-familiar, well crafted tunes that stick in your head, unlike the grocery store list or your homework assignment you forgot last night. In any event, if you like songs of mild lament that rock, this is the disc to check out.

-Mike SOS



**MOTHER SUPERIOR**  
SELF TITLED  
TRIPLE X RECORDS

A chance meeting with Henry Rollins turned out to be a rather profitable one for these LA dudes. (Dudes, I know I said "dudes", but you should see these guys) Once the tattooed entrepreneur laid ears on Mother Superior's SoCal rock club sound, he decided to produce their next release. This one. Even though these guys have been rockin' independently for years now, it will take the weighty stamp of Hank's name to propel them up to the next rung of success. Mother Superior's sound is classic rock and roll; sort of a crossbreed of Guns n Roses, Kiss and any given hard rock combo from LA or Texas. They don't mess around and they don't leave much room for criticism. Not a mind-blowing experience, but you will definitely be in constant motion. Perhaps it might be the fact that the trio was the back-up band for Rollins' last effort "Get Some Go Again", but I think they have their boots solid on their own ground. Sometimes the 70's rock experience comes out a bit too fleshy, as in the case of "Follow Me Home", with a piano thrown in to give it that soulful, white guy rocker appeal. Raise your bottle of light beer as each chorus incites an authentic relay to a bygone era where having long hair meant that you wore tight jeans.

-Mark Whittaker



**FILTHY THIEVING BASTARDS**  
OUR FATHERS SENT US  
TKO RECORDS

It seems like every band and it's brother has an off shoot Irish/folk/country side project nowadays. Some are good, some are bad, and some are just not worth mentioning. FILTHY THIEVING BASTARDS happens to be the side project of SWINGING UTTERS frontman Johnny Peebucks and guitarist Danus Koski. I'll admit it isn't all that original in today's oversaturated punk-folk trend, but it does have its merits. The song "Thick" is a punkish 50's rock number that delivers interesting guitar work coupled with an extremely good use of lyrical satire about drinking, recording, sniffing illegal stuff and of course more drinking. The basic mood set by this CD, I believe, is to drink till you can't drink no more, then order one last round. I can imagine all my old drunk uncles playing poker to this one, getting sauced beyond recognition and then fighting each other (they are all well into their 70's now). If that is the intention of this CD, then TKO has definitely got a hit on their hands. Cheers mate...

-Larry Lugz

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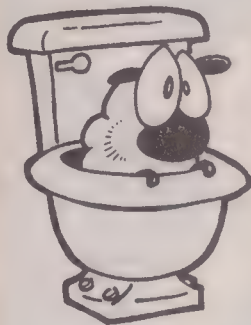
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**CROATAN  
CURSE OF THE RED QUEEN  
MAN'S RUIN**

Croatan is an odd duo whose primitive guitar and drum assault is accentuated by female vocals to create this pseudo-Hole moshpit extravaganza. Seemingly without a bottom end, these songs do become grating after a few listens. Yet the L7 meets stoner rock feel of it all ("The Grand Delusion") tends to turn the attention away from what's missing and instead help showcase what's there. And that is, besides noise, aggressive guitar work and a drummer with a penchant for odd time signatures.

-Mike SOS



**THE RED  
LET'S NOT AND SAY WE DID  
BELLA RECORDS**

LET'S NOT AND SAY WE DID showcase the solid songwriting talents of Marco Aiello and Victor Langhaar, the duo who call themselves The Red. These cuts are as much short stories as songs, capturing moments in the lives of a number of characters they met, as they toured across the country. Although not autobiographical, the songs speak of a deep understanding and sympathy with their subjects. Even "I Am A Man," a harrowing tale of date rape at a fraternity, is so heartfelt, you almost believe it is the rapist speaking. The mostly acoustic music reminded me of the Dave Matthews band. The vocal stylings are similar, but it's also the loose, jazzy feel to some of the jams. This CD is not confined to any particular style, ranging from the snappy pop opener ("I Want to Be in L.A."), through acoustic blues to piano improvisations ("Janus"). My one complaint is a singing style, which occasionally substitutes tormented screaming, for true emotion. But overall, this is a powerful and impressive CD.

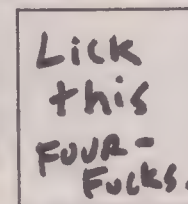
-G. Murray Thomas



**BRASSY  
GOT IT MADE  
WIIJA RECORDS**

Bis has just found its sister-band. Bis meet Brassy. Very poppy, fun, makes you want to dance type of music. If you can use a kazoo with a straight face on your album, well then you are on fire! This album is so hot it should have been from England; oh wait it is. The vocals sound a lot like Shirley Manson of Garbage, but I need to stress; Brassy is cooler than anything you'd find in the Garbage. It was as if DJ Swett mixed pieces of the Rainbow together and whipped up a little Got It Made. Good job and thank you providing me with something I can listen to while I chew bubble yum bubble gum.

-Nadia Bacon



**EVIL BEAVER  
LICK IT  
FOUR ALARM RECORDS**

When I first listened to these women playing metal, I was pretty impressed. They are tight, melodic and imaginative, while maintaining a pure bad girl snarl and appropriately nasty lyrics (even a poetic line like "The moon is over the river" somehow comes out threatening). Then I read that it was just two women; Evie Evil on drums and Laura Ann Beaver on bass. I was really impressed. The fuzz-toned bass sounds like a whole band; at times I swore there was not just bass and guitar, but bass and at least two guitars. Lick it if you dare.

-G. Murray Thomas



**CHAOS THEORY  
CHAOS THEORY  
SELF RELEASED CD**

The New Jersey quartet Chaos Theory is a band that will bludgeon you with their simple yet effective metal assault. No time for getting fancy on this six-song scorcher, as CT take it upon themselves to serve you with some serious helpings of thick guitar riffs and drum beats that penetrate further than any porn star's most intimate places ("Beat You At Your Own Game"). Keeping the guitars chunky, the rhythms groovy and the vocals so in your face, you can feel the spit in your eye ("Soulcage"). Chaos Theory have made a monstrous disc that'd make fans of Prong, DRI and Biohazard quite happy.

-Mike SOS



**THE FROGS  
HOPSCOTCH LOLLIPOP SUNDAY SURPRISE  
SCRATCHIE RECORDS**

Right from the Day-Glo, retouched photo of the Frogs (Dennis and Jimmy Flemion) dressed in Easter Bunny suits, I had a creepy feeling about this album. It turned out to be justified. The Frogs dress up tales of various perversions and blasphemies, in the sweetest of pop melodies. The innocence of the music makes the lyrics sound even more perverted (once you really catch what they're singing about). Even lyrics, which might normally read as totally innocent, appear quite sinister. The bizarre electro-pop reminds me of early Ween. What's really frightening is how catchy it is, until you find yourself singing lines like "I wanna see what I never saw/ I got your cream upon my paws/ you're all scratched up from my claws" to yourself, hoping no one else hears.

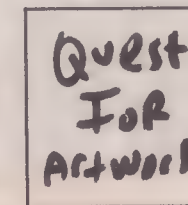
-G. Murray Thomas



**HEFNER  
WE LOVE THE CITY  
TOO PURE RECORDS**

WE LOVE THE CITY is a collection of meditations on urban life. While not all the songs examine the subject as explicitly as the title track, the city environment is prominent throughout. Even the love songs have a distinctly metropolitan air, as if the characters being sung about could not possibly live anywhere else. Images contrasting the private life inside and the bustling public without abound, as well as cleverly caught details such as "she bought chardonnay/ Now I buy chardonnay/ Nearly every day" ("Painting and Kissing"). These tales are all set to fairly standard, but pleasant British folk-rock, the kind that snaps and catches, and gets you humming along.

-G. Murray Thomas



**QUEST FOR NINE  
4 TRACK DEMO  
SELF RELEASED CD**

Quest For Nine is a new NYC band making waves based on their four-track disc. This hybrid of punk, hardcore and radio-ready rock rages like the machine and hits harder than an NFL linebacker ("Diggin' Up The Ground"). Strong sense of melody mixed with a slew of moshpit madness ("Frozen") help QFN keep their chaos controlled and the listener satisfied. While some comparisons are obvious (Rage, 311), Quest For Nine has a strong rock sensibility that many of their peers don't showcase, which puts this new band a step ahead of the competition. A solid new arrival to the NYC scene.

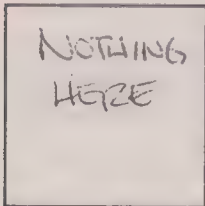
-Mike SOS





**CAGE 9**  
**HUMAN FEEDBACK**  
**LUNAR BABY RECORDS**  
 Cage 9 is a three-piece from Panama, with Evan Rodaniche on guitar, vocals, samples, sequences and effects; Gustavo Aued on bass; Marco Tapia on guitar and Ivan Canton on drums. With the exception of one song, lyrics are in English. The band shows a mastery of several different styles here. There are several pop/rock songs that reminded me of Bob Mould and Sugar. Other songs were a blend of hardcore and rap similar to hed(pe), although these songs have very melodic underpinnings. I also detected some echoes of Ministry in the darker numbers. Rodaniche has a great voice along the lines of Chris Cornell. There are fifteen songs here, and each really stands out from the others, which is pretty impressive, as is the technical polish that Cage 9 shows throughout. Hardcore/rap isn't my favorite genre of music, so I liked the softer numbers, including "L'il Doggies", "Oh Boy, Oh My" and "Sticks 'n' Stones". Recommended for fans of well-produced, harder indie rock.

-TEKOLOTE



**SWISHER**  
**OVER NOTHING**  
**ALIENATION REAL ESTATE**  
 The brash pop songs on this record fueled by a large, aggressive guitar sound, recalls 80's post-punk power pop. Vocals by Sara Weaver add charm and complementing melody to the punchy rock tunes. Thus, complete with the requisite charm and accentuating the hooks, these three-minute guitar-pop numbers become hum-inducing gems.

-Tom Tearaway



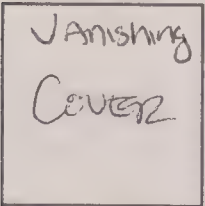
**XDISCIPLE A.D.**  
**HEAVEN AND HELL**  
**TRIPLE CROWN RECORDS**  
 Straight Edge Christian Hardcore on this one. It's pretty much what you would expect; similar to No Innocent Victim. This one falls into the category of metal, crossed with hardcore, or vice versa. This is one of those genres that either you love or you don't, and there are no surprises with this new record.

-Nick DIY



**ALIGN**  
**SOME BREAKING NEWS**  
**IGUANA RECORDS**  
 Align is a post hardcore outfit from Minneapolis whose 10-track disc sizzles with stellar grooves, thoughtful lyrics and a pop sensibility that most aggro rock bands lack these days ("Basement Door"). While the standard bottom heavy riffs and staccato rhythms are here ("B.A.M."), Align manage to take it up one notch by inserting catchy choruses and memorable refrains within their intelligent aggressive ramblings ("Bell Curve"). Drawing comparisons to the likes of Helmet and Quicksand isn't a slight on these Midwestern post-metal mavens in the least; in fact, it's quite the compliment to praise them in such company. If you'd like to hear a more mature Papa Roach or a harder edged Our Lady Peace ("Weigh Me Down"), look no further than this emotionally charged powerhouse. (110 Greene Street #702 New York NY 10012)

-Mike SOS



**VANISHING POINT**  
**TANGLED IN DREAM**  
**LIMB**  
 So, you think Australia is all Koala bears and AC/DC cover bands, right? Guess again, because straight out of Sydney comes Vanishing Point, a progressive metal sextet whose technical melodies ("Never Walk Away") rival Dream Theater or most Scandinavian metal outfits. Heavy on the keyboards and the guitar melody lines ("Surreal"), Vanishing Point have got a strong sense of how to write a hook laden chorus, almost in the vein of Van Halen and Journey ("I Will Awake"). At the same time, they can shred with the best of them ("Closer Apart"), making this band a versatile machine that is capable of altering moods and maintaining grooves. Vanishing Point is a solid metal band whose bound to appeal to all fans of melodic hard rock. (PO Box 60 25 20 22235 Hamburg Germany)

-Mike SOS



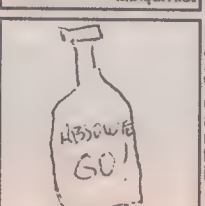
**ROACHPOWDER**  
**ATOMIC CHURCH**  
**THE MUSIC CARTEL**  
 Distilled from Monster Magnet and Hawkwind, Roachpowder is a sonic assault of psychedelic stoner rock. There is also distinct power blues, ala Black Sabbath and Mountain in the mix. This Swedish-based band is philosophically allied with such English stoner rock pioneers as Electric Wizard and Orange Goblin. They take an experimental, open-minded approach to recreating '70's hard rock.

-Tom Tearaway



**MASQUERADE**  
**FLUX**  
**METAL FORCE RECORDS**  
 Yo!! Iron Maiden revisited. This is the perfect record label—old school hair metal style. This reminds me of the 1980's. Pretty cool stuff. Even if you aren't in your thirties, you can enjoy this, as I did (mostly laughing). This is right off the pages of Hit Parade, when bands like Trixter and Whitesnake were popular.

-Nick DIY



**BORIS**  
**ABSOLUTEGO**  
**SOUTHERN LORD**  
 What the hell is this that Boris put out? This Japanese cult trio may call it experimental, perhaps, but one song that equals one hour of basically fuzz and treble isn't exactly a musical masterpiece. If you're privy to motion sickness, or if you really dug your annual childhood hearing tests, you may dig this release; otherwise, just back away slowly until the low rumble is way off in the distance. (PO Box 291967 Los Angeles CA 90029)

-Mike SOS

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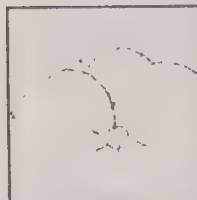
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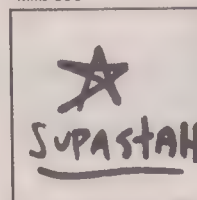
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### ANUBIS RISING OPENING OF THE MOUTH DEMONCORE

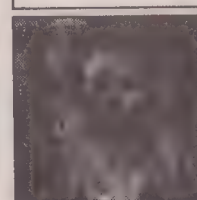
Anubis Rising is more than your average death metal band, and that's a good thing. If these guys had to stand on their death metal merits, they'd be lumped into the generic file with the quickness. The difference lies in their explorative devices. No, not the anal probe, but instead, their use of percussion, their trippy, space age panning guitar effects and their overall jamming ability that lets the band survey landscapes that many heavy bands, in an effort to stay true, wouldn't even attempt. AR has a Mr. Bungle quality ("Emptiness") that propels them from the predictable guttural vocal depths of death metal. Their five-track disc is a mixture of tired death metal and spir-

ited adventure, so if you're game, grab your knapsack and hop along.  
-Mike SOS



### HOLLYWOOD SUPERSTARS GIRLS & BOYS SELF RELEASED

Hollywood Superstars seem to be a joke band, but the sad fact is that the joke isn't too funny. Actually, the nine-track introduction into their schlocky gimmick is pretty uninspired and seems as if it were made more for an inside joke than for mass consumption. Time to go back to the drawing board boys.  
-Mike SOS



### THE GREAT DECEIVER JET BLACK ART TRUSTKILL

Noisy and obtrusive, The Great Deceiver is a Swedish quintet that mixes the mechanical tendencies of Godflesh with the balls out aggression of Helmet to create an angry style of music. Machine-like in its sheer sonic boom, complete with hammering rhythms ("Jet Black Art"), the Mr. Roboto feel is quite apparent on these five tracks, almost sounding like a more hardcore version of Fear Factory ("Cornered Rat"). If you liked the smart, heavy post hardcore that was all the rage in the early '90s, The Great Deceiver is somewhat of a blessing for you. (23 Farm Edge Lane Tinton Falls NJ 07724)  
-Mike SOS



### SOUTHPORT NOTHING IS EASY GO KART

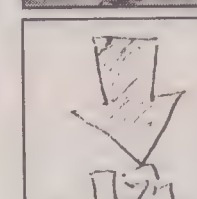
Southport is a three-piece punk band hailing from London and containing a founding member of Snuff. So, what does that mean, exactly? For starters, expect a lot of guitar-driven, upbeat punk numbers that basically stay at one moderately bouncy, poppy pace ("Morning After", "Green"). Add in some lead vocals that aren't spectacular but do the necessary punk rock guy singer job with conviction ("Work") and what you've got is an above average punk outfit who aren't going to break any new ground, but who will sound really good treading familiar waters. Imagine what it'd be like if the Foo Fighters wrote all punk songs and you'll see what Southport is all about. (PO Box 20

Prince Street Station, New York, NY 10012)  
-Mike SOS



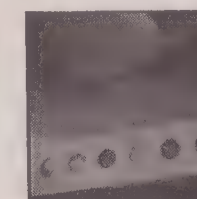
### THE DEEP EYNDE SUICIDE DRIVE BLACK CABARET

The Deep Eynde is a neo-gothic quartet whose melancholy melodies sound best after a John Hughes film festival. Their six-song disc hints at a punk rock undercurrent ("Deep Dark Secret"), yet these California creeps have got a lot more Peter Murphy in them than Murphy's Law ("Dead Alive"). Totally 80's? Definitely, complete with Smiths-esque glide ("Superstition") and guitar vibrato in tow, The Deep Eynde is poised to spearhead the 80's preservation society. (PO Box 9805 N Hollywood CA 91609-1809)  
-Mike SOS



### LOW TWELVE FLESH OF THE WEAK D DAY

Low Twelve is a crushingly heavy quartet from Illinois whose 16-track disc is not for the weak of heart. Strong enough to rip the wallpaper off of the wall, these purveyors of all that is heavy take a hardcore attitude and lay down face ripping riffs around ultra tight rhythms to create a brutal sound whose urgency can't be denied ("Trench"). Brash and in your face, this is ass kicking music at its finest ("Crawspace", "Thin Skinned"), complete with an incessant double-bass drum assault and vocals that sound like the singer swallowed razor blades prior to screaming his lungs out (the way real metal should be played!). If you dig DRI, Pro-Pain or brutal, driving music in general, these guys are your best bet. (PO Box 4324 Bloomington IL 61702)  
-Mike SOS



### ECHOBOY VOLUME 2 MUTE

If I was cool and went to raves in San Bernardino County, I might appreciate this album a wee bit more. What we have here are fast beats and wonderfully mastered works off any standard synthesizer. However, repeating one-liners in Japanese (track 3), for what seemed like an eternity, had me hitting my cd player in anger. This is a great album to have on as background music, if you are painting a picture, mural or the Statue of Liberty. This album isn't bad, but it's electronica, and the kids of Echoboy do a good job being that.  
-Nadia Bacon



### SMOKE SELF TITLED EP RELEASED BY SMOKE

"Dude, did you catch that band last night?" "Huh? What, which one?" "Smoke, dude. They rocked." "Oh yeah. Like how?" "Like, kinda like Monster Magnet. Or like Danzig. Or like White Zombie. Or like..." "Sounds cool man." "Oh yeah." "Did you bang your head?" "Oh fuck yeah. I was all bam! bam! bam! Like that." "Cool." "I guess they're kinda stoner rock, but not really." "Oh yeah?" "Yeah." "Cool." "Wanna bong hit?" "Oh yeah dude." "Cool." "You got that Smoke album on you?" "Yeah. Lemme throw it in. They jam." "Cool. I'm gonna get a beer." "Cool. Hey, get me one too."  
-Mark Whittaker

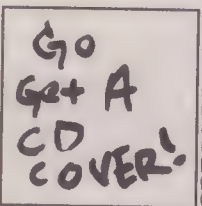




... AND OCEANS  
ALLOTROPIC/METAMORPHIC-GENESIS OF DIMORPHISM (A.M. G.O.D.)  
CENTURY MEDIA RECORDS

... And Oceans" is more a metaphor for thoughts and colors with spiritual vibes than a connection with nature." Hello, what the hell does that mean? It's typical press release bullshit. This Finnish 5-piece has been around since 1995, and this is its fifth black/death metal release. The nine songs here mix typical gruff vocals and metal riffs with techno. The press release comments on how appropriate several of the selections would be as part of a movie soundtrack. So perhaps that gives you an idea of what you have here. I'm not an expert on this genre of music, though it does seem like pretty mellow black/death metal to me. Metal fans, your call.

-TEKOLOTE



NIBLICK HENBANE  
GO AWAY  
TKO

New Jersey quartet Niblick Henbane have been playing their brand of oil punk since 1987, and on their latest 11-track release, they take us back to those magical years of the late 80's with drunken melodies and sanitized punk anthems. Nothing to call home about here, folks, just some solid pogo music ("Happy Happy Oi Oi", "Grin & Bear It") that's great for frat parties and house parties when the folks visit the relatives in the sticks. While this disc isn't going to change your life, it's perfect for that Friday night kegger ("Old Hat"). (4104 24th Street #103 San Francisco CA 94114)

-Mike SOS



DR. KNOW/HELLIONS/FANG  
FISH AND VEGETABLES  
HELLO RECORDS

Three way split (four tracks each), and I couldn't wait to hear the Dr. Know tracks. These guys have carried the So Cal punk flag for years, and do not let it down with their brand of punk. Hellions, probably not as known as Dr. Know, are up next and almost succeed at stealing the show from Dr. Know. The vocals are a little tough to take - a lot of nice street punk in this guy's voice. Fuck it, they did steal the show. Their opening track, with the refrain of "Into the dirt you go!", had me hooked. A very good offering of street-punk here. Fang rounds up this twelve-track disc, and satisfy just as well as the previous 8 tracks did. These guys do the gutter street punk style, and pretty well. The singer has a slight British accent - whether or not it's faked, is questionable. This split is worth every dollar you find it for.

-Nick D!



NEIGHBORLY  
GRASS IS GREENER  
SUN SEA SKY PRODUCTIONS

Neighborly plays rather standard grunge/emo. They name check J. Mascis on one tune, and the influence shows. They don't rise to the heights of Dinosaur Jr., but they try hard. There's a nice energy, and they get some catchy riffs going. While nothing really special, I did enjoy a good half of this disc.

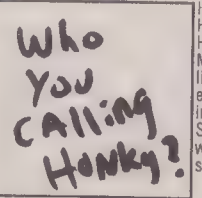
-G. Murray Thomas



THE MOTELS  
ANTHOLOGYLAND  
OGLIO RECORDS

First off, this is not a "Greatest Hits" collection. Sure, their biggest hits ("Only the Lonely", "Suddenly Last Summer") are here, but only in inferior, outtake versions. This is a collection of such outtakes, live cuts, songs from soundtracks, and other rarities. There is a lot of interesting stuff here. The live cuts are perhaps the best, showcasing a tight and energetic band. The movie cuts are the most intriguing, including duets with Sly Stone and Ivan Neville, and a demo of Martha Davis singing the vocals on "Take My Breath Away" (yes, the Berlin hit). There are also covers of "Route 66" (the instrumental TV theme song, not the Bobby Troupe one everyone does), "Crazy" (yes, Patsy Cline), and a Neil Young rarity. This makes for a very interesting collection, and will probably appeal to the hard-core fan. It gives a great overview of their whole career, but the casual fan going to may wish for a little more of the familiar surface, a little less of the depths of that career.

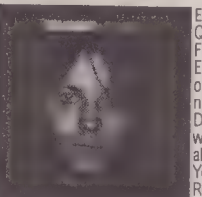
-G. Murray Thomas



HONKY  
HOUSE OF GOOD TIRES  
HALL OF RECORDS

My roommate and I were seriously discussing the difference between hillbilly and white trash, when I put this one on. This is pure redneck music, celebrating booze, blues and "Sweet Honey Country Girls". This is solid rocking Texas blues, with a heavy debt to early ZZ Top. With titles like "Don't Shoot, Baby, I Love You" and "Your Bottom's at the Top of My List", you know where their minds are. This is so raw and dirty, you can almost smell the beer sweat dripping off of it. (P.S.: Our conclusion was "trailer parks.")

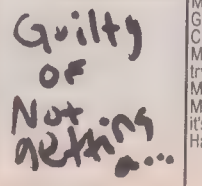
-G. Murray Thomas



EVEN JOHANSEN  
QUIET & STILL  
FIVE ONE INC. RECORDS

Even Johansen is in Brit bands Chocolate Overdose and Libido. On this solo outing, he wrote all of the songs, played all of the instruments, did the engineering and producing, as well. Although Johansen is Norwegian, he lives in Dumfries, Scotland, which he describes as "ugly and depressing". This is where he wrote all of the eleven songs. Not surprisingly, they are melancholy, although really pretty. The vocals are very reminiscent of Radiohead's Thom Yorke. In fact, you'd probably be most inclined to enjoy the disc if you're a Radiohead fan. I liked "Easily Undone" because of the harmonica in it and "Dancing in the Moonlight" because it was a bit more cheerful. Definitely on the emo side, probably best for fans of that genre.

-TEKOLOTE



MONC  
GUILTY  
CONGLOMERATED INDUSTRIES

Monc is a British artist whose lush soundscapes rate up there with his countrymen's best bodies of work (Oasis, Radiohead). Visceral and insightful, Monc's five-track disc is a top-notch production that draws comparisons to Moby for its crossover appeal ("Oh"). Not a dance album, nor a rock album, it's more of a loungey, jazzy type thing ("And The Girls Sing") that has 5:02pm Happy Hour written all over it. Kick off your shoes, and soak this CD in.

-Mike SOS

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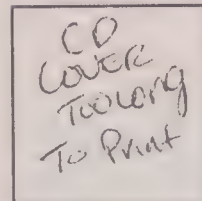


### ME FIRST AND THE GIMME GIMMES BLOW IN THE WIND

FAT WRECK CHORDS

Thirteen new songs by this band of punkers, who have transformed themselves into 60s and 70s era rockers for this CD. I played it for a few members of the former generation, and surprising, they approved of the new renditions of the classics from yesteryear. Bob Dylan's "Blowin' in the Wind", Cat Stevens' "Wild World" and The Beatles' "All My Lovin'" are a few of the numbers these boys tackle on their newest.

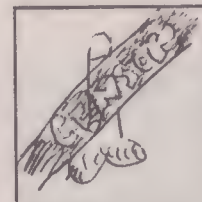
-Nick DIY



### V/A MANIFESTO AN INFERNAL RACKET SAMPLER

This absolute piece of shit sampler dates back to 1999. Why do I say it is a piece of shit? Well, the scumbag at the record label, who sent this over to the fine people at Skritch, thought it would be a good idea to use packing tape on the CD booklet to fold everything around the CD and tape it shut that way, thus destroying the CD. Well, if this is how they much they care about quality, you can guess what the ensuing compilation is like. Speaking of which - 15 songs of metal hardcore featuring (drum roll, please) TURMOIL, CAVE IN, and TIME IN MALTA. Scope this one out for a free giveaway, because you should only "get what you pay for".

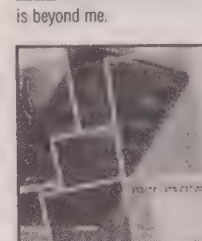
-Nick DIY



### THE HARD ONS THIS TERRIBLE PLACE

The bio for this band hyped them up a considerable amount. Hailing from Australia, these guys have been around for the better part of two decades, and have hit many Top 10 and Top 40 charts, worldwide. After a three-year hiatus, they have made their comeback; and this is it. Rather boring album on all sides. The songs all seem to start fairly well, and then never pick up. The songwriting was just a lost cause for this band, because not a single solitary song on this album had a catchy enough beat that would keep you listening or the whole song. Band reunions never work, unless you're the Descendents. Why these guys are ruining, what is seemingly a good name,

-Nick DIY



### DASHBOARD CONFSSIONAL THE PLACES YOU HAVE COME TO FEAR THE MOST

VAGRANT RECORDS  
Dashboard Confessional is primarily Chris Carrabba (vocals, guitar, and songwriting credits), and it sounds like Chris has just gone through a nasty break-up. These mostly acoustic songs are all depressing tales of lost love. The songwriting is strong, with plenty of lines that linger (a plaintive "does he ever get the girl?" from "This Ruined Puzzle", and "I guess I should have heard of them from you" in "The Best Deceptions"). The total effect is an overwhelming downer. By the end, it just sounds whiny. In fact, the record ends on a literal sustained whine on "Bitter Pill". Unless you're into a wallowing self-pity session, I would recommend taking this one in small doses, so you can appreciate the craft without drowning in the emotion.

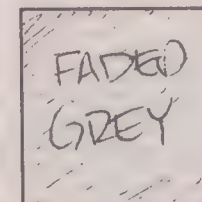
-G. Murray Thomas



### PROPAGANDHI TODAY'S EMPIRES, TOMORROW'S ASHES

FAT WRECK CHORDS  
The first release in five years by Propagandhi, Canadian politico-punks, TODAY'S EMPIRES... burns with well-informed leftist rage. Propagandhi's politics run so deep, they spent much of that delay involved in direct actions rather than music. Among the topics they tackle here are border politics, the bombing of Baghdad, prisons, and the hypocrisy of the punk scene itself. Propagandhi have an amazing ability to sing a speech, and make it work as a song. The words do not scan at all as lyric on a page (while remaining quite readable), but charging through them compresses the syllables into the rhythm of the band. The tunes are full frenzy punk, driving the urgency of the message. There is plenty of information in the booklet on where to get involved, if you feel that urgency yourself.

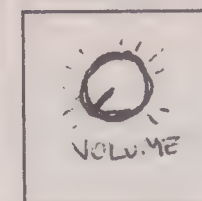
-G. Murray Thomas



### FADED GREY A QUIET TIME OF DESPERATIONINDECISION RECORDS

When I got this record, I kept thinking, "Where the hell have I heard this name before?" Then it hit me: this is the shirt Tim Ensign was wearing on the new Ensign CD. How is that for promotion! Well, if Tim Ensign supports it, chances are it's a good chunk of hardcore, with a no frills attitude. Faded Grey is just that: a straightforward, hardcore band, with something to say and the means to keep you interested. "Dollars and Sense" is a great tune, with a fresh point of view on labor and the blue-collar workers. Other tracks like "The Great Divide" and the title track are songs with a comment on society and humanity. Good call, Tim.

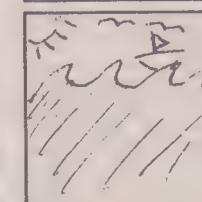
-Nick DIY



### SLEET THE VOLUME DROPS

HALL OF RECORDS  
Slow moving rockabilly. You know the style, either you love it or hate it. The songs didn't drag mercifully on, but I just can't listen to music with no balls, like this. Next, please.

-Nick DIY



### SEA OF GREEN TIME TO FLY

THE MUSIC CARTEL  
I think they stole the shade of blue on the cover from Weezer, but that's ok, because Weezer rules. Sea of Green plays a nice, soft version of rock and metal. They are heavy and fast, and there is no lack in energy. As with a lot of music, towards the end of the CD I start to lose patience with the songs. They all sound the same. For kids who like the lighter side of metal (sorry, can't think of a better explanation), you will enjoy this one thoroughly.

-Nick DIY



NO  
COVER

V/A  
BIG & BOTHERED VOL. #  
ONE-TON RECORDS

A sampler compilation is generally an industry standard. They are a good idea to get you acquainted with a label that has a few bands on it. This comp features FIXTURE, a band that has the STP/Alice in Chains type of thing going on. Decent for that style of rock, and the two songs, by this band, moved along nicely. Next up is SLOW ROOSEVELT, a band with a similar style of hard rock. These guys have a bit of everything. I was a huge fan of this genre in high school...many years ago. They are similar to contemporary bands such as Three Doors Down and Staind. PRIZE MONEY attacked the lighter side of music, with an emo/indie-rock feel to the songs. For a bad reference, imagine Nirvana and New Found Glory in a blender. VALVE, the fourth song on the album, is another band on the lighter side, with nice cute vocals. DOOSU (I still haven't figured out the meaning behind that name) is next. Neither of their tracks ever got off the ground. CODY LEE was the last band up and they also bit the big one. So - 8 out of 12 songs are decent rockers, half of which is hard rock, and the other half does that indie thing. This sampler is a nice alternative to the commercial radio crap.

-Nick DIY



LO-FI CHAMPION  
EP-1  
SELF-RELEASED

I was real interested in hearing this release, because I'd read such raves about the band in OC WEEKLY. But then, what does the WEEKLY do but rave or rant? I'm not sure that I think this quite lives up to the hype. The band's name describes it perfectly. It's garage-style pop, reminiscent of Weezer and the Beatles -- in other words, very catchy and somewhat whimsical in the lyrics department. I found Dan Perkins' vocals a bit on the whiny side on the slower songs, yet better when singing louder. His lyrics are nice -- simple, but with enough to say that you want to hear them. I liked "Satellite" and "I Wanna See You As a Tree", two of the faster numbers of the eight included

here. I have a feeling that Lo-Fi Champion comes across better live; putting some muscle behind what is occasionally a bit too cute and sweet here.

-TEKOLOTE

INVISIBLE  
COVER

THE STRING AND RETURN  
INVISIBLE CITY  
SUNSEASKY PRODUCTIONS

You may think these five guys are nothing but whiny wimps, who float through slow jangles and cool harmonies to get their inner poetic morbidity out into the sun -- but you are only halfway correct. The String and Return have certain grit to their moody charms, that envelop the room with slight harmonies and no-bones authenticity to each of the 8 songs on "Invisible City". It is too mellow to be considered real "rock", but too rocking to be labeled "ether" or "low-core." Whatever the tag may be, this album would be great to play in the car as a misty rain begins to hit, or late at night with candles and a magnum of cheap red wine. The songs grab you and hold you in,

leading you, quietly, down an unpaved road full of pebbles and flowers. A nap would be a good idea, when each of the 8-10 minute long songs gently close you into nod. These guys should only play live with soft blue lights and a designated make-out area. I liked "Invisible City." Gonna lay down now though.

-Mark Whittaker

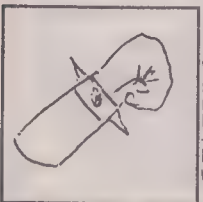


ELEMENT 101  
STEREO GIRL  
TOOTH AND NAIL RECORDS

It is always cool when a saucy girl rallies four guys to back her up, on a fuzzy romp through happy power pop rock. The mostly Italian, 5-piece outfit, does well with their sophomore effort, "Stereo Girl", a no-nonsense album filled with your basic catchiness, and rambunctious appeal, to get bodies moving on the playground. Can four tough looking Italian men really enjoy playing in a pop band fronted by a cute and elfish woman? Who knows? Maybe it all adds to the "sensitive artist type" level, and helps to score with the gaggle of young female admirers who will surely pack the club when Element 101 come to town. I mean, they do rock at times, but the CD is pretty much

soaked in a pink patina, with songs such as "A Wish For You" boasting the lyrics "Springtime left you all on your own but still all alone / You are marvelous, you're the one I always did adore" kinda cuts out the macho factor. Yeah baby. I play in a band. We sing about, you know, happy stuff. Overall, Element 101 is fun and lilty, and tastes good with lemonade.

-Mark Whittaker



RAISED FIST  
IGNORING THE GUIDELINES  
BURNING HEART RECORDS

Very fast pace hardcore music. A little too technical and metal at times, but still fucking awesome. Reminds me of Stretch Armstrong, without the nice melodies. Eleven hard as nails tracks that resemble Fear Factory, than other hardcore bands. This is the type of crossover that hardcore and metal need -- none of that stupid, tuned down crap-core. More bands, like this, need to be on decent sized labels, instead of a lot of the crap, and maybe hardcore will weed out some of the "excess baggage." I like their energy.

-Nick DIY



THE CIRCLES  
LOOKING BACK  
DETOUR RECORDS

The Circles were part of the classic Mod scene, with singles and albums out in 1979 and 1980. Detour Records approached them not only to reissue a 1980 live album, but reform for a single concert. This led them to start gigging again and record LOOKING BACK, their first album in 20 years. They represent the Mod sensibilities of powerful chords contrasted with touching lyrics. Socially aware and experienced, the new material from The Circles is open-eyed, poetic power pop.

-Tom Tearaway



THE MOTHER HIPS GREEN HILLS OF EARTH  
SELF-TITLED  
FUTURE FARMER RECORDINGS

The Mother Hips aren't necessarily pop rock, but their sound does spin off from that modern era of the 1960's, back when the Monkees were in their prime. The vocals on track 3, Take Us Out caught my attention because they sound a lot like that of the late Jeff Buckley. The Mother Hips put out a promising album, I give them a B- for variety, majestic vocals from a far off land and plain thoughtful period music.

-Nadia Bacon

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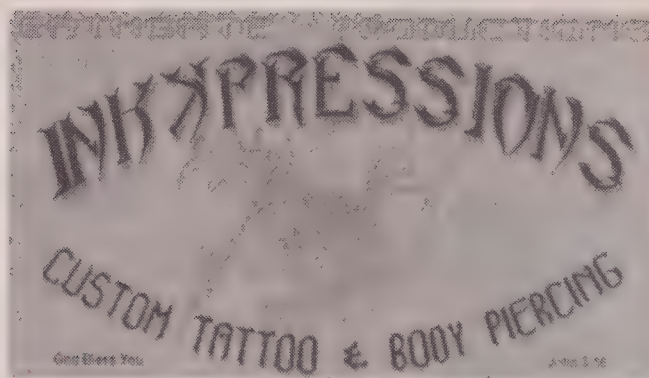
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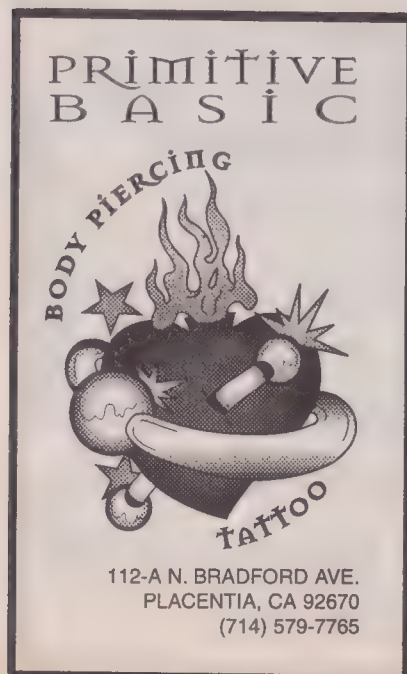
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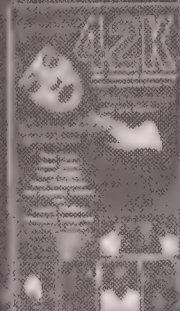
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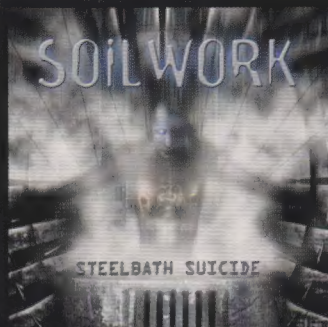
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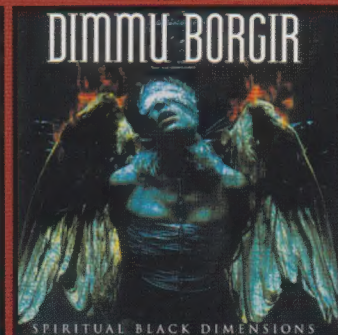
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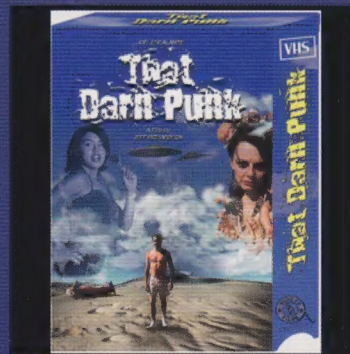
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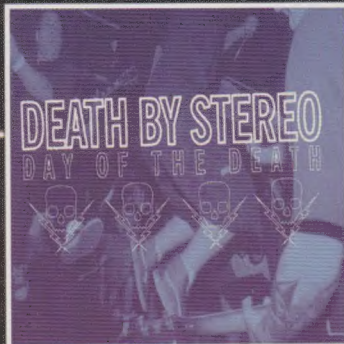


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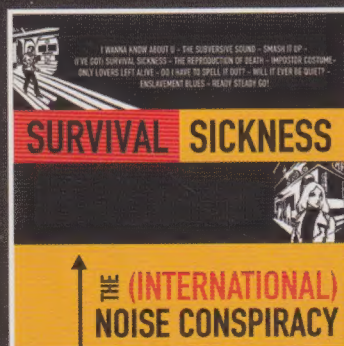




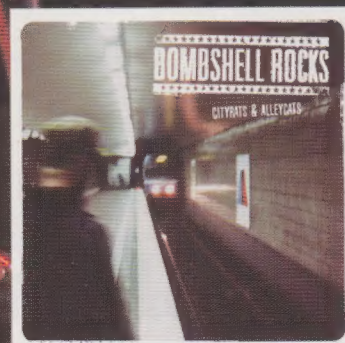
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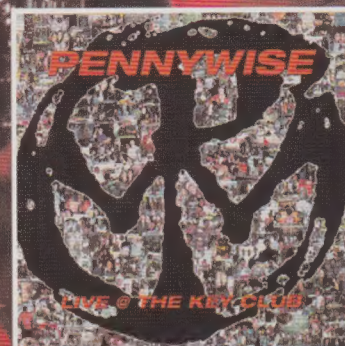
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